

Yale University Library

New Haven, Connecticut

James T. Babb
University Librarian

Donald C. Gallup, *Curator*
Collection of American Literature

June 15th 1963

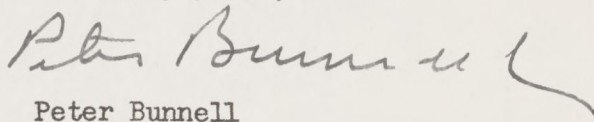
Dear Miss Kellogg:

In 1950 Georgia O'Keeffe gave to Yale University the Alfred Stieglitz Archive. This collection contains the manuscript and printed material Stieglitz kept; and it includes published and unpublished material about photography, twentieth-century literature, modern art, and the correspondence he received from several hundred individuals and institutions.

The Stieglitz Archive has been made part of the Yale Library's Collection of American Literature, which houses many additional collections of particular relevance to the Stieglitz papers. Among these are the Dial, Katherine S. Dreier, Marsden Hartley, Hound and Horn, Gaston Lachaise, Mabel Dodge Luhan, Henry McBride, Paul Rosenfeld and Gertrude Stein collections. They have already proved their value to scholars and are certain to become even more significant in the years to come.

In order to make the Stieglitz Archive as complete as possible, the library staff is endeavoring to collect Stieglitz's own letters to his correspondents. In our files we have 2 letters from you to Stieglitz dating from 1941 to 1942. If you still have his letters to you, we hope that you will consider placing them with the Archive here at Yale. They would be preserved and recorded as your gift, and should you wish photo-copies we would be happy to have these made for you.

Sincerely yours,


Peter Bunnell

Miss Jean Kellogg
RFD 1
Carmel, California

Yale University Library

New Haven Connecticut

James T. Babb
University Librarian

Donald C. Gallup, *Curator*
Collection of American Literature

9 August 1963

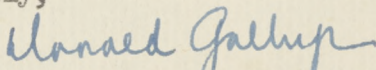
Dear Mrs. Dickie:

Thank you very much for your letter to Mr. Bunnell (who is doing research this summer at Eastman House) about Stieglitz and for sending the note from Stieglitz. We are delighted to have this and your account of the circumstances for the Stieglitz Archive. Mrs. Meyer has been a very kind friend to the Yale Library and has given us her letters from Claudel and Mann. We don't have her letters from Stieglitz and shall write her about them in the Fall after I have checked with Peter Bunnell (and after the shock of her son-in-law's suicide has had some chance to wear off). But I do find a carbon copy retained by Stieglitz of the letter of Jan. 15, 1941 to Mrs. Meyer about her visit. The final paragraph has a reference to you:

"It was wonderful to see you looking at the pictures. And it was equally wonderful to see the enthusiasm of that young girl as she looked and has been looking at them various times that she came."

Again with many thanks and all best wishes,

Yours sincerely,


Donald Gallup.

Mrs. James Dickie
Route 1, Box 101
Carmel, California



Yale University Library,
New Haven, Connecticut

August 15, 1963

*I have the honor to acknowledge the receipt of the gift mentioned below, and I beg
you to accept our sincere thanks.*

Faithfully yours,

University Librarian

For the Alfred Stieglitz Archive in the
Yale Collection of American Literature:

Stieglitz, Alfred. Autograph letter signed
to Jean Kellogg (now Mrs. James Dickie),
New York, January 23, 1941. 1 page.

To Mrs. James Dickie
Route 1, Box 101
Carmel, California

Yale University Library

New Haven Connecticut 06520

James Tanis
University Librarian



John H. Ottemiller
Associate University Librarian

Yale Collection of American Literature

Donald G. Wing
Associate Librarian

14 July 1965

Mrs. James Dickie
Ford and Story Roads
Carmel Valley, California 93924

Dear Mrs. Dickie:

This will acknowledge receipt of your letter of 12 July to Mr. Gallup and the letter from Alfred Stieglitz.

Mr. Gallup is just now in England and will be back in the Library on 7 September. He will be delighted to have your letters, I know, and will write to you at the earliest possible moment after his return.

Sincerely yours,

Carolyn Anne Clark
Carolyn Anne Clark (Miss)
Secretary to Mr. Gallup

COPY

P. O. Box 25
Carmel Valley, Ca. 93924

April 14, 1970

Dear President Brewster:

As an alumna of Yale 1929-31 in the School of Painting, I should like to offer the University Library and Archives a comprehensive collection of letters, documents, photographs, and memorabilia relating to the lives and public services of my late parents, Dr. and Mrs. Vernon L. Kellogg. In this I have been encouraged by Dr. Perrin C. Galpin, former President of the Belgian-American Educational Foundation, and by Professor Deane Keller whose classes I attended at Yale where I had come because of a friendship existing between my father and former President Angell.

The collection, summarized in the enclosed description, covers the period from World War I when my father, under Hoover, headed strategic and relief missions in Europe and, with Dr. Robert Millikan, represented America at the League of Nations Committee for International Intellectual cooperation. Through the decade 1939-49 my mother, at the request of the Polish Government, headed ~~the~~ Paderewski Fund for the Relief of Poland. This latter effort is as yet undocumented by historians.

You might perhaps ask why these papers do not repose at the Hoover Institution at Stanford. Certain Kellogg papers are there as well as in the Wilson and House collections and at the Congressional Library. During the decade since my mother's death there have been changes in the Archives Department at Stanford. My chief concern is, and my mother's wish was, that the documents relating to the decade 1939-49 be impartially and carefully researched. United States relations with Poland at that time were complex. It is my impression that Yale would now make the best use of these papers.

Since my mother was also a poet and friend of poets, the collection contains interesting literary correspondence including an important autograph letter from Robinson Jeffers on the subject of meter and rhythm. A letter such as this complements the autograph letter of Cardinal Mercier concerning his proposed visit to America after World War I to thank this nation for its help to Belgium.

In the event the University accepts this gift I would like to bring a portion of it in person for safekeeping. I could then confer with your librarian on some of the more personal aspects of this history.

The Alumni Magazine has kept me in touch with the life of the University. One feels how very much alive it is.

Sincerely yours,

President Kingman Brewster
Yale University
New Haven, Conn. 06520

Jean Kellogg Dickie
(Mrs. James Dickie)

COPY

CHARLOTTE KELLOGG'S SPECIAL COLLECTION INCLUDING MEMORABILIA OF DR. VERNON KELLOGG

BOOKS

Vol. XXVII of Edition Memorial Jubilaire du Cardinal Mercier, 1874-1924, Dieren and Cie., Anvers. Woodcuts by Le Clercq, Morocco and Vellum, printed for U.S. Ambassador to Belgium, William Phillips.

Manifestation, Herbert Hoover, 1958, Vol. 960 of 1200 ed.

Women of Belgium by Charlotte Kellogg. Leather bound presentation copy inscribed by publisher.

Trade Copy signed and dated by Charlotte Kellogg. Introduction by Herbert Hoover.

Les Femmes Belges, French translation, Bruxelles.

Bobbins of Belgium by Charlotte Kellogg, Funk and Wagnalls, 1920.

Mercier, by Charlotte Kellogg, Appleton, 1920.

Pierre Curie by Marie Curie, Macmillan, 1923, translated by Charlotte and Vernon Kellogg.

Jadwiga of Poland by Charlotte Kellogg, Macmillan, 1932. Preface by Paderewski.

Jadwiga by Charlotte Kellogg, Anderson House, 1936.

Polish translation of same, Krakow, 1933.

The Girl Who Ruled A Kingdom, Appleton, 1940. Signed by Charlotte Kellogg.

Paderewski by Charlotte Kellogg, Viking, 1956.

Pacific Light by Charlotte Kellogg, Anderson House, 1939.

Prelude by Charlotte Kellogg, Vol. 228 of 300 ed., Ward Ritchie Press, 1960.

Polish Diary - historical study - autograph by Charlotte Kellogg.

Cahiers De La Jeunesse Catholique, Louvain. Le Cardinal by Charlotte Kellogg.

* * * * *

Headquarter's Rights by Vernon Kellogg, 1917, preface by Theodore Roosevelt, Atlantic Monthly Press.

French translation of same by Vernon Kellogg, Paris, 1919.

COPY

PHOTOGRAPHS

Some of these are signed which include photographs of Dr. and Mrs. Kellogg by Edward Weston, Arnold Genthe, and others.

Herbert Hoover	Jusserand
Lou H. Hoover	Pershing
De Cartier	Albert of Belgium
Paderewski	Baron Silvercruys
Cardinal Mercier	

Also, rare Belgian war photos.

MANUSCRIPTS AND LETTERS

Complete history of the Paderewski Fund for the Relief of Poland from 1939 through 1950. This includes the Arthur Bliss Lane and Robert Woods Bliss correspondence referring to the final diplomatic difficulties of the Fund. Confidential reports include the Steczkowski letters from London, also a report from Ambassador Griffis in Warsaw, Poland, March 1948.

Correspondence and literary notes, Polish and American, relating to the history of Queen Jadwiga of Poland. Charlotte Kellogg's book was the first English biography and carried Paderewski's preface. Cable from Paderewski regarding the preface. Material useful in East European historical research.

Marie Curie's life story. Typed copy of five chapters, corrected in her own hand, later published in The Delineator. Copies of Curie-Kellogg correspondence.

Herbert Hoover letters and cables.

Belgium: Important letters, First World War, from General Headquarters of the Belgian Army. Safe conduct papers from the Belgian Army at the time of The Hoover Relief work in Europe before America's entry into the war. Letters and radiograms from Royal personages, ambassadors, and others. Documents of historical interest.

Material relating to the role of Cardinal Mercier in holding Belgium together during the occupation, and enforced absence of the King and Queen. Autograph letter from the Cardinal to Mrs. Kellogg regarding his proposed visit to the United States to thank this country for its aid to Belgium.

COPY

Material relating to the United States Food Administration, World War I.
Vernon Kellogg's role. Letters, honors, passports, official documents.

Leather bound appreciation from the Executive Board of the National Research Council, 1932, to Dr. Vernon Kellogg, signed by

George Ellery Hale

James R. Angell
(Yale President)

Gano Dunn

Robert A. Millikan

Joseph Ames

George Burgess

Simon Flexner

John Carty

John Merriam

David White

Dr. Kellogg was a member of the National Academy of Sciences.

Charlotte Kellogg correspondence:

Ellery Sedgwick, Editor of the Atlantic Monthly, about 30
letters of considerable historical interest.

Robison Jeffers' autograph letter on meter and rhyme.

Una Jeffers

John Holmes

Kathleen Norris

Mary Roberts Rhinehart

Vincent Massey

Harlan Stone

Anna Hempstead Branch

Eric Kelley

McKenzie King

Dr. William Welch

Mrs. Eugene Meyer

Nicholas Roosevelt

And many others, including Charlotte Kellogg's letters to
Dr. Kellogg from Poland.

Articles:

Poland

Belgium

Science

Personalities

Press Clippings

Medals and memorabilia. Mrs. Kellogg had presented examples of World War I Belgian lace to the Metropolitan Museum and The Hoover Institution at Stanford. Included in this collection, if Yale so desires, would be three examples of comparable quality from the same period. This would then constitute the definitive Charlotte Kellogg collection in the United States.

COPY

A TRIBUTE TO DR. VERNON L. KELLOGG

My first contact with Vernon Kellogg was during the early period of our entrance into the Great War. He had recently returned from the work of the Belgian Relief Commission under Herbert Hoover and had been drawn into the activities of the National Research Council, of which in the following year I was made Chairman while he continued his service as Permanent Secretary. We at once struck up a warm friendship which was never broken until his death, although in recent years I but rarely saw him.

One felt at first contact with Kellogg something of the man's inherent charm, the subtlety and humor of his mind, the sweetness and generosity of his temper. His slightly shy manner served only to emphasize these qualities. This impression gained steadily in force as one came to know him more intimately and to sense more fully the breadth of his knowledge and his grasp on literature and life. A scientist by profession, he was a humanist in all that goes to the making of temperament and outlook on humanity. Familiar with the precise technique and the startling discoveries of modern biology, he nevertheless carried with him much of the genial atmosphere of the older scientific generation who were known as naturalists.

The National Research Council had been established during the war as a child of the National Academy of Sciences to assist the government by mobilizing research talent in all the fields of science and by attacking fundamental problems whose solutions were required by the nation at war. When peace was restored, the Council was continued to carry on in much the same manner by organizing a concerted scientific attack on the widest possible front against the frontiers of ignorance, that science might serve civilization in the fullest measure. This program appealed keenly to Kellogg and gave his peculiar talents wide scope, for it brought him into contact with leaders of science from all over the country and allowed his imagination full play in stimulating and co-ordinating the specialized abilities of many men. His duties also involved no little exercise of diplomacy in dealing with the migratory and sometimes difficult officers of the Council who came and went, serving generally only a year or two at a time--to say nothing of the many scientists who were brought into the research programs of the Council. Kellogg's extraordinary range of friendly contacts with important men in government, in science, in industry and in public affairs the world around made him an invaluable asset to the Council, one almost indispensable in the early years when the organization was establishing its position, often against unfriendly and critical opposition.

While Kellogg was giving his thought and energy to the Council, he still made time for occasional excursions into the field of literature where his wise insight found expression in a fascinating style that won him distinguished recognition. Had his health been spared, he would doubtless have gone on to even greater achievement in this direction.

No one who knew Vernon Kellogg in the period of which I speak could ever forget the charm of his home where Mrs. Kellogg and he kept open house to a wide range of the most interesting people. The play of his quick and sensitive humor, the draughts from his ripe and well-stored mind, added immeasurably to the simple and cordial hospitality of the house. He met men from every walk of life with a frank and engaging spirit that instantly won their friendship and trust. His was a rare soul that can ill be spared in these days of shrill and often ungenerous controversy.

JAMES R. ANGELL
New York, N. Y.

YALE UNIVERSITY
NEW HAVEN CONNECTICUT

OFFICE OF THE PRESIDENT

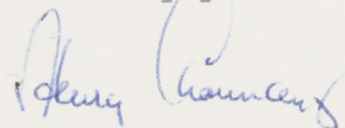
April 21, 1970

Mrs. James Dickie
P.O. Box 25
Carmel Valley, California

Dear Mrs. Dickie:

On behalf of President Brewster I write to thank you for your offer to give Yale the collection of your late parents, Dr. and Mrs. Kellogg. As Mr. Rutherford Rogers, University Librarian, would be appropriate person to handle your gift. I have sent your letter to him.

Sincerely yours,

A handwritten signature in blue ink, appearing to read "Henry Chauncey, Jr.", is written over the typed name.

Henry Chauncey, Jr.
Special Assistant to
the President

HCJr:d

Yale University Library

New Haven Connecticut 06520

Rutherford David Rogers
University Librarian



April 30, 1970

Mrs. James Dickie
P. O. Box 25
Carmel Valley, California 93924

Dear Mrs. Dickie:

Your letter of April 14, 1970, addressed to President Brewster has been sent to me.

This Library will be happy to be able to add to its collections the historical materials relating to your parents, as described in your letter.

I would appreciate it if you could let me know when you plan to make your visit here so that I or an appropriate member of our staff can receive you and make the necessary arrangements for the acceptance of your gift.

Your thoughtfulness and generosity in offering these materials to Yale University Library are very much appreciated.

Sincerely,

A handwritten signature in dark ink, appearing to read 'R.D. Rogers', written in a cursive style.

Rutherford D. Rogers
University Librarian

RDR/pp

C.C. Mr. Henry Chauncey, Jr.
Mr. Herman Kahn

Yale University Library

New Haven Connecticut 06520

Box 1603 Yale Station

Rutherford David Rogers
University Librarian



May 12, 1970

Mrs. Jean Kellogg Dickie
P. O. Box 25
Carmel Valley, California 93924

Dear Mrs. Dickie:

Herman Kahn, Associate Librarian for Historical Manuscripts and Archives, and I will be pleased to see you on May 25. The two of us are tied up in the same meeting from approximately 9-11:00 A. M. on the 25th, but I think we can plan to see you at 11:00 A. M. If you wish to come to the Library earlier, we could have another member of the Manuscripts staff receive you. In any event, I hope that we shall see you on the 25th.

Cordially,

Rutherford D. Rogers
University Librarian

RDR/pp

C.C. Herman Kahn

Jean offered Yale the 100 O'Keefe letters
on behalf of Blanche Matthias
gladly accepted -

Mrs. Russell Matthias

1000 Mason St. apt. 903
S. F. Cal. 94108

O'Keefe. Stiglitz

A.E.M.
Mann
Clandel.

Wt. Kisco
To Brewster?

Yale University Library

New Haven Connecticut 06520



Rutherford David Rogers
University Librarian

May 26, 1970

Mrs. Jean Kellogg Dickie
P. O. Box 25
Carmel Valley, California 93924

Dear Mrs. Dickie:

It was a great pleasure indeed to talk with you yesterday.

There is enclosed a xerox copy of the letter that you requested. The reproduction is not as sharp as it might be, but that is because of the light color of the ink used in writing the letter.

We will look forward with warm interest to receiving the rest of the materials.

Mr. Rogers and I do appreciate very much your warmth, generosity, and interest. You may be certain that the Kellogg materials will be well cared for here.

Sincerely,

Herman Kahn
Associate Librarian for
Manuscripts and Archives

answ. 6/5/70 J.K.D.

Yale University Library

New Haven Connecticut 06520



Rutherford David Rogers
University Librarian

June 24, 1970

Mrs. Jean Kellogg Dickie
P. O. Box 25
Carmel Valley, California 93924

Dear Mrs. Dickie:

The purpose of this letter is merely to let you know that the magnificently packed box of letters and other materials that you recently shipped to us has arrived here safely.

We have not yet had a chance thoroughly to examine and list these materials, but you will in due course receive a formal acknowledgement with a list of what you have sent to us. Meanwhile I want to express our thanks and warm appreciation for this generous donation.

I had a very interesting talk several days ago with your friend Mr. Galpin, who came in to see me. We went over the affairs of the Belgium-American Educational Foundation, on which he brought me up to date. I very much enjoyed meeting him and talking with him.

Thank you again for your interest and generosity.

Sincerely,

A handwritten signature in dark ink, which appears to read 'Herman Kahn'. The signature is fluid and cursive.

Herman Kahn
Associate Librarian for
Manuscripts and Archives



Yale University Library,
1603A Yale Station
New Haven, Connecticut 06520

September 21, 1970

*I gratefully acknowledge the receipt of the gift mentioned below and extend to you
our sincere thanks.*

Faithfully yours,

R. Rogers
RUTHERFORD D. ROGERS
University Librarian

For the Historical Manuscripts Collection:

Four boxes of the personal papers of Charlotte Kellogg,
including correspondence, manuscripts, legal and
other documents, photographs, awards, and printed
material. 1911-1961.

To Mrs. James Dickey
Post Office Box 25
Carmel Valley, California 93924

Yale University Library

New Haven Connecticut 06520



Rutherford David Rogers
University Librarian

October 1, 1970

Dear Mrs. Dickie:

I am very pleased to learn that you are sending us some Paderewski manuscripts. These will be a wonderful addition to the collection.

Yes, Agnes Meyer is a great loss, and isn't it too bad that she was unable to finish her book?

Cordially,

A handwritten signature in dark ink, appearing to read 'R.D. Rogers'. The signature is written in a cursive, flowing style with a prominent 'R' and 'D'.

RDR/pp
C. C. Mr. Kahn

Box 1603 Yale Station
Yale University Library
New Haven Connecticut 06520

Rutherford David Rogers
University Librarian



October 6, 1970

Mrs. Jean Kellogg Dickie
Story Road
Carmel Valley, Calif 93924

Dear Mrs. Dickie:

This is to let you know that we have received the package containing the extremely interesting and valuable letters of Ignace Paderewski and the very fine autographed photograph of Queen Elizabeth of Belgium, as well as the interesting letter from Hilaire Belloc. We again appreciate very much your thoughtfulness, generosity, and your care in making certain that these important papers are carefully preserved.

As you say, Mrs. Agnes Meyer will be terribly missed. There are few women who have made as great a contribution as she did to the betterment of this nation.

We will certainly bear in mind your interest in having someone make proper research use of the materials that you have given to us. I will let you know what develops in that direction.

It is always a pleasure to hear from you.

Sincerely,

Herman Kahn
Associate Librarian for
Manuscripts and Archives

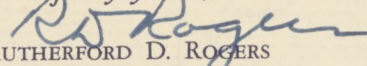


Yale University Library,
1603A Yale Station
New Haven, Connecticut 06520

October 14, 1970

*I gratefully acknowledge the receipt of the gift mentioned below and extend to you
our sincere thanks.*

Faithfully yours,


RUTHERFORD D. ROGERS
University Librarian

For the Historical Manuscripts Collection:

Kellogg, Charlotte.

Five typewritten letters signed, one autograph
letter signed, and printed thank you card from
I. J. Paderewski, 1935 November 7 - 1941 March
27; form letter and report on the Golden Anni-
versary Tribute to I. J. Paderewski, 1941 January -
1942 March 16; photo of Paderewski, summer 1941;
photo of Queen Elizabeth of Belgium; typewritten
letter signed from Hilaire Belloc, 1931 December 19.
Various places.

To Mrs. Jean Kellogg Dickie
Story Road
Carmel, California 93924

Copy

List of proposed additions to the
CHARLOTTE AND VERNON KELLOGG COLLECTION

in the Yale University Library

(group of William Allen White items)

1. A CERTAIN RICH MAN- by William Allen White; 1909-1st. ed.
inscribed, leather bound presentation copy to Vernon Kellogg
2. ATHEORY OF SPIRITUAL PROGRESS- by W.A.White; 1910, inscribed
#2 of 600 copies, published address turning on a theme by V.L.K.
3. IN OUR TOWN by W.A.White, 1906, 1st. ed. inscribed
4. STRATEGEMS AND SPOILS by W.A.White, 1901, 1st. ed, inscribed
5. SOME CYCLES OF CATHAYA by W.A.White 1925, 1st. ed. inscribed
6. MASKS IN A PAGEANT - by W.A.White , 1928 1st. ed. inscribed
7. A PURITAN IN BABYLON, THE LIFE OF CALVIN COOLIDGE by W.A.White
1938, 1st; ed. inscribed

* Woodrow Wilson - 1924 1st. ed. inscribed sent

8. Letter from W.A.White to Vernon Kellogg 3 pages, dated June 3, 1921
The Emporia Gazette. Letter comments on the well known article
the author wrote following the death of his daughter Mary White.
Philosophical statement.
9. Letter from W. A. White to Charlotte Kellogg, dated March 6, 1933
Reference to Mary Roberts Rhinehart,
10. Letter from W.A.White to Charlotte Kellogg, dated September 14, 194
11. Letter from William Allen White to Jean Kellogg dated
December 20, 1928

(To follow at a later date)

12. The Autobiography of William Allen White, 1946, 1st. ed.
13. Photograph of William Allen White and Albert Einstein
at Harvard, signed by each, and inscribed to the Kelloggs.

* 14. Photograph of William Allen White and President Theodore
Roosevelt, signed by each and inscribed to the Kelloggs. sent

(Further items that come to light in our file will be added
to this last group. Some items seem to be missing at present.)

J.K.D.
April 1972
Carmel Valley

Yale University Library

New Haven Connecticut 06520



Rutherford David Rogers
University Librarian

April 19, 1972

Mrs. James Dickie
Post Office Box 25
Carmel Valley, California 93924

Dear Mrs. Dickie:

Thank you very much for your detailed recent letter with its interesting information about William Allen White and Merle Armitage materials in your possession.

It would be a great satisfaction to us and a real addition to the treasures that you have already so generously donated to this library for us to have the inscribed William Allen White volumes, the William Allen White correspondence, and the Merle Armitage letters that you mention. We would also, of course, very much like to be able eventually to acquire the Robinson Jeffers, Steiglitz, and other items that you mention. The collection that you have already given to us is recorded as the Vernon Lyman Kellogg and Charlotte Kellogg Collection. These new materials when they reach us would be recorded as the Jean Kellogg Dickie and James Dickie Collection.

I will in the near future send you copies of the Yale University Library Gazette in which your last gifts are mentioned.

Thank you very much for your continuing generosity and friendship for this library, which are greatly appreciated.

Sincerely,

A handwritten signature in cursive script that reads "Herman Kahn".

Herman Kahn
Associate Librarian for
Manuscripts and Archives

Yale University Library

New Haven Connecticut 06520



Rutherford David Rogers
University Librarian

May 8, 1972

Mrs. James Dickie
Post Office Box 25
Carmel Valley, California 93924

Dear Mrs. Dickie:

In my letter of April 19, 1972, I promised to send you a copy of the Yale University Library Gazette in which your gift was mentioned. The copy is enclosed. You will find your gift listed on page 129.

Thank you for your note of April 26. We look forward to receiving the additional materials.

Sincerely,

A handwritten signature in cursive script that reads "Herman Kahn".

Herman Kahn
Associate Librarian for
Manuscripts and Archives

Enclosure

THE
YALE UNIVERSITY LIBRARY

Gazette

see page 129

January 1971

VOLUME 45

NUMBER 3

THE YALE UNIVERSITY LIBRARY GAZETTE, EDITED BY
DONALD GALLUP, 1934, IS PUBLISHED QUARTERLY
IN JANUARY, APRIL, JULY, AND OCTOBER BY THE
YALE UNIVERSITY LIBRARY, AT NEW HAVEN, CON-
NECTICUT. SUBSCRIPTION PRICE SIX DOLLARS A
YEAR; CURRENT SINGLE NUMBERS ONE DOLLAR
AND FIFTY CENTS. SECOND-CLASS POSTAGE PAID AT
NEW HAVEN, CONNECTICUT.
VOLUME 45, NUMBER 3,
JANUARY 1971

THE YALE UNIVERSITY LIBRARY

GAZETTE

VOLUME 45

JANUARY 1971

NUMBER 3

SINCLAIR LEWIS'S CONDENSATION OF
DICKENS'S *BLEAK HOUSE*

By Helen B. Petrullo

IN the fall of 1942, Sinclair Lewis had largely completed a condensation of *Bleak House* for the Readers Club and had settled on the title, "The Inspector Bucket Edition of Bleak House by Charles Dickens, Edited with Certain Remarks on Detective Stories, by Sinclair Lewis," when he learned that Julian Hawthorne had extracted the Bucket story and issued it in 1909 in his edited anthology, *Lock and Key Library*, as "Inspector Bucket's Job."¹ Lewis abandoned his project on discovering this "coincidence," as he terms it in a letter to George Macy and Carl Van Doren, two of his fellow members of the Readers Club editorial board.²

To elevate the importance of Inspector Bucket of the Detective in the history of the detective story was Lewis's original aim in editing the novel, as he explains in his introduction, now printed for the first time. Lewis accurately states that he deleted about one third of the original work, with no more than twenty or thirty words added for clarity. The additions are generally proper names substituted for pronouns. An exception to Lewis's statement is his footnote to Dickens's defense, within the text, of Krook's death by spontaneous combustion (Chap. XXXIII). Lewis remarks that it would have been "kinder to

1. *The Lock and Key Library* (1909; rpt. New York: The Review of Reviews, 1915), VIII, Part iii, 9-162.

2. Lewis says in the letter from Minneapolis, dated October 20, 1942, that he had learned of the Hawthorne work the day before.

have spontaneously combusted" the paragraph, but he had retained it as a rare Dickensian example of "lofty idiocy."

In his editing, Lewis was discerning and scrupulous. Using the same methods that he applied to his own manuscripts, he made his deletions carefully and neatly. One color of pencil was used throughout for the first and major deletions. The few introductions of additional colors indicate that Lewis had begun making refinements when he terminated the effort.

The revisions were made in the *Bleak House* volume of the Chapman and Hall-Scribner's Universal Edition of the *Works* of Charles Dickens (n.d.), which was to be used as the setting copy. Lewis deleted all of the front matter—prefaces, table of contents, and list of illustrations, and rewrote the title page. In the place of the usual pictorial illustrations, he proposed reproducing four to six pages of the revised text to show the kinds of changes he had made. For this purpose, he listed fifty-seven pages that might serve as examples, with two of these marked for special attention. (The marked copy of *Bleak House*, with the original typed draft of Lewis's introduction laid into it, was received as part of Mr. Lewis's bequest and is now in the Collection of American Literature in the Beinecke Rare Book and Manuscript Library.)

Other alterations in the format occur in the chapter titles, fifteen of which Lewis changed. In case the original title of a chapter belonging to Esther's narrative did not indicate this fact, it was revised. For example, the title of Chapter III, "A Progress," became "Esther's Narrative," thus marking the true beginning of her story. A descriptive word or phrase was added to the title of subsequent chapters in her story: "Esther's Narrative—Richard's Profession."

The division of long paragraphs into two or more is a common change. Nine new paragraphs were created in Chapter XLIX, while two of the original paragraphs were deleted entirely.

The most important changes, of course, are in the textual excisions. Only one complete chapter is omitted, Chapter L, a portion of Esther's narrative. The major deletions are Esther's reminiscences, the thoughts and reflections of various characters, sentimental observations, author intrusions, digressions, and descriptive and expository matter that slow down dramatic scenes.

Chapter XXII, in which Bucket is introduced, moves with Lewis's deletions quickly through Tulkinghorn's wine drinking and the visit of Snagsby to the sudden appearance of Bucket and his trip with Snagsby to Tom-All-Alone's. The result is an economical and unequivocal portrayal of Bucket as a smooth and competent operator. The overall effect of the condensation is a quickening of pace.

Lewis learned of the Julian Hawthorne version of Inspector Bucket in reading Howard Haycraft's history of the detective story, *Murder for Pleasure*, published in 1941.³ He apparently did not examine it, however. Hawthorne's version is an extraction, from thirteen chapters of the original work, of those portions of the novel which pertain to Bucket's investigations.⁴ Lewis made a genuine condensation of the entire novel. Through judicious, sensitive, and very effective deletions, he emphasizes Bucket's role in the full narrative. With less of Esther Summerson's effusions, as Lewis puts it, there is proportionately more of Inspector Bucket of the Detective.

3. *Murder for Pleasure* (New York: D. Appleton-Century, 1941), pp. 42-43.

4. Hawthorne's extraction is composed of fourteen chapters, two of which derive from the same chapter of *Bleak House*.

DETECTIVE STORIES AND MR. DICKENS

By Sinclair Lewis*

IN *Vanity Fair* for June, 1934, apropos of the publication of Charles Dickens's defunct "The Life of Our Lord"—which remained just as defunct after publication as before—Mr. George Dangerfield suggested:

If one can imagine this exuberant and imperious figure [Dickens] surrounded by the best sellers of today, Hemingway, Dashiell Hammett, Sinclair Lewis, Kathleen Norris, and Hervey Allen, he wouldn't be offering them advice, but flinging them a challenge. You have written, he might say, a few successful novels, and you may die worth half a million. That is easy. [With this income tax and these markets? Easy? Really, Comrade Dangerfield!] But, sixty-four years after your death will you be good enough for this sort of a comeback? He might even address them in the words of that insane and immortal epitaph which he composed for his character, Mrs. Thomas Sapsea, who had been a "reverential" wife in bed and at board, "Stranger, pause! and ask thyself this question, Canst thou do likewise? If not, with a blush retire."

Very well. We with a blush retire. I doubt if, sixty-four years after our deaths, any of us will be more than names in curt lists of writers from the queer old-fashioned days before the New Age that is to come, when the sons of Lenin will sit down in perfect ecstasy and hygiene with the daughters of Gandhi.

And if, after sixty-four years of alternate slumber and harp-playing in Paradise, we are to be disturbed by the appearance of something till then unpublished, I hope, for the honor of my colleagues and myself, that it will not be any such sanctimonious and Stiggins-like tripe as Dickens's unfortunate effort to rewrite the glorious English of the King James Version of the Bible.

It is conceivable that Dickens was—or let us say, is—the greatest novelist who has ever lived. Whether or no, he has vastly suffered from the devotion of Dickensians to whom every word he wrote is as sacred as the Koran. To criticize anything in his books adversely is as sacrilegious, as productive of indignant Letters to the Editor, as to criticize Mothers, Dogs, or the Salvation Army. Yet if devotees to Dickens

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—of whom I certainly am one—would be honest instead of merely pious, they would have to admit that no author of authentic greatness has ever been more sentimental, repetitious, and long-winded than the Master.

No great author could be so improved by judicious cutting. Nor is there any irreverence in such a process, if it be competently and prayerfully done, just as there is no irreverence in cutting even "King Lear" for modern stage production. No Edwin Booth would expect that his version of Shakespeare would replace the original for reading, and it is the liveliest hope of the present editor of "Bleak House" that any reader who first comes to the book in this form will go on to a reading of the original, sufficiently fortified by then to endure even the sentimentality.

If the editor needs justification, he, with characteristic meekness, flees to the shelter of that truly fantastic Dickensian, Mr. G. K. Chesterton, and suggests to the laity that they consult Mr. Chesterton's remarks in the Encyclopedia Britannica upon the demned moist death of Little Nell which, one judges, Mr. Chesterton would as gladly spare from the works of the Master as one would a wart from the cheek of an otherwise perfect mistress.

I have deleted about one-third of the original version of "Bleak House." But in the entire revision not more than twenty or thirty words have been added, and these words are mostly the names of characters, in place of an original "he" or "she," in cases where the omission would make confusion. The other change has been in occasionally dividing some of the unending paragraphs into two or three—a change very sanitary, and welcome to the eyes.

The editor believes that this elision of one-third will at least double the agreeableness of the whole, for most of the cutting is in the effusions of that dreadfully virtuous young woman, Miss Esther Summerson, who constantly interrupts the sturdy march of the tale to go off undulating through a bright bog of whipped cream.

And the editor suspects that had Dickens not been compelled (or had he not thought he was compelled) to issue the novel in monthly parts, had he been able to write it and let it cool off a little and then revise it as a whole, he would have cut it more severely than his present humble though self-appointed aide.

Certainly I cannot believe that, revising his own work at leisure,

Charles Dickens would have retained all of the following sentence, which appears two lines from the bottom on page 727 of the recent Chapman and Hall-Scribners edition of "Bleak House":

His face appeared to me to be quite destitute of colour, and *now that I saw him without his seeing me I fully saw*, for the first time, how worn away he was.

INSPECTOR BUCKET OF THE DETECTIVE

If there is less of Esther here, there is—because his portion of the chronicle is never cut—proportionally more of "Inspector Bucket of the Detective."

Perhaps because Inspector Bucket does not appear at all till a third of the way through the book, and does not take any major part in it till two-thirds through, he has never been granted so lofty a throne in the Dickens Mythology as (to mention characters from "Bleak House" only) Harold Skimpole, Chadband, or the Case of Jarndyce vs. Jarndyce, which is in itself a character.

Yet—and this is one reason why the editor wanted to get out of his proper pew and edit the book—Inspector Bucket is possibly the real ancestor of the whole tribe of individualized detectives, who are, aside from the proletarian labor leaders and Jeeves, the most popular literary heroes of today.

With Dorothy Sayers, Agatha Christie, Anthony Berkeley, Francis Iles, Dashiell Hammett, G. K. Chesterton, J. S. Fletcher, Mary Roberts Rinehart, Eden Phillpotts, Norman Klein, R. Austin Freeman, the late Edgar Wallace, Freeman Wills Crofts, Mrs. Belloc Lowndes, E. P. Oppenheim, and a score of other skilled and thoroughly literate writers devoting themselves to detective stories, that art has developed from mere blood-and-thunder to something like a new genre of authentic literature—a new romance, a new escape from reality.

When Bertrand Russell, staying with us in Vermont, was taking leave, he hinted gently, "I have noticed a book in your library that I should most awfully like to borrow. It sounds so interesting."

I expected him, at the least, to name something by Veblen.

"So very interesting," said Mr. Russell. "It's called 'Murder in the Laboratory.'"

Detective stories may properly be divided into two classes: tales of ingenious plot, in which the detective is merely a thinking-machine; and tales in which the detective himself, with his faults and courage, his pipe and his steak-and-kidney pie, is more important than the ingenuity of the crime. The first sort derives from Poe, from Voltaire's "Zadig," and probably from the most ancient yarns of the Arabian—or perhaps Minoan!—story-tellers. As for the second sort, the parent-hood of the realistic detective has been attributed to Poe's Dupin, to Mr. Lecoq of Gaboriau, to Sergeant Cuff of Wilkie Collins's "The Moonstone," and to Sherlock Holmes—who is still, and justly, the most famous among these human hounds.

But Dupin was more symbol than human being, Lecoq did not appear till 1866, Sergeant Cuff not till 1868, Sherlock Holmes not till 1887, while so long ago as 1853 was born Inspector Bucket—a humorous, vigorous, agreeably common, authentic person and no mere synthetic observer of clues—a man who had a wife, a bed, a table, an interest in cakes and ale. It may be maintained that he is the real Founding Ancestor of the whole family that includes Sherlock Holmes, Father Brown, Lord Peter Wimsey, Dr. Thorndyke, Inspector Joseph French, Hercule Poirot, Colonel Gore, Reggie Fortune, J. G. Reeder, Trent, the Saint, the unspeakable but, alas, not unspeaking Philo Vance, and all their rubber-soled kindred.

Unlike many detective-story writers who view their beloved slaughter-houses only from ivory towers, Dickens had, in his days as a young journalist, much experience with real detectives, as may be seen in his "Reprinted Pieces." This knowledge contributed to his portrayal of Inspector Bucket.

A delightful thing is that no contemporary effort to give to a mystery story a sense of speed—none in which the agile detective moves on his victim by racing motor, aeroplane, and perhaps radio—is so successful as Inspector Bucket's pursuit of the Lost Lady, with barouche and post-horses.

Here was Dickens at his breathless best. Like many other important fictioneers, like his only living rival, Kipling, Dickens was greatest when he was most vulgar or merry or melodramatic, and weakest when he was most high and holy. It is only the Supreme Genius—and I mean

Shakespeare, not Bernard Shaw—who can with equal competence paint a Falstaff or a Juliet.

There are obvious things to say about "Bleak House." That it contains, perhaps, the world's best account of the tyranny of Law. That Harold Skimpole is the most tartly bitter and generally agreeable portrait of a fake Intellectual, and Mr. Chadband of a fake Cleric. But those, you see, are obvious things to say.

THE BARRETT H. CLARK COLLECTION

By Richard Stoddard

THROUGH the generosity of the late Mrs. Clark and by the good offices of Croswell Bowen of the Class of 1929, the papers and part of the library of Barrett H. Clark have been acquired recently on the Eugene O'Neill Fund and by gift of the late Edwin J. Beinecke, 1907, for the Collection of American Literature.

Barrett Harper Clark (1890-1953) was a prominent figure in the American theatre for nearly four decades. Born in Toronto, he was educated at the University of Chicago, where his father, Professor Solomon Henry Clark, taught oral interpretation, and at the University of Paris, where he studied under Romain Rolland. Clark laid a practical foundation for his career by joining Mr. and Mrs. Harrison Grey Fiske's touring company in 1912, after he had left the University of Chicago without a degree. For nearly a year Clark worked as assistant stage manager, bit actor, prop man, scene shifter, and jack-of-all-trades. But his real interest was in dramatic literature, not stage management. As he said later, it was at the University of Chicago that he first "began to think of myself as a serious investigator of the contemporary drama."¹ Clark and some fellow undergraduates were members of a dramatic club where they discussed what was then called "the New Drama": Yeats, Shaw, Galsworthy, and others. When Galsworthy visited the United States in 1912 to attend the New York opening of his *The Pigeon*, Clark invited him to an informal discussion at the club and was surprised and delighted to learn that the dramatist would be visiting Chicago and would be pleased to accept the invitation. Galsworthy's visit, which was not so successful as the undergraduates may have wished, is described in Clark's *Intimate Portraits*.²

Clark had been studying modern drama intensively, and in 1911 he began teaching a summer course on the subject at the Chautauqua Institution in Chautauqua, New York, with which his father was long

1. "The Laughing Philosopher," in *Archibald Henderson: The New Crichton*, ed. Samuel S. Hood (New York, 1949), p. 42.

2. (New York, 1951), pp. 27-42.

connected. In his lectures on "Technique and Appreciation of Modern Plays," Clark discussed not only Shaw, Pinero, Henry Arthur Jones, and Galsworthy, but also Bjornson, Hauptmann, Sudermann, Maeterlinck, D'Annunzio, Echegaray, and recent American playwrights. He continued his summer lectures until 1915, adding courses on Ibsen and recent Irish playwrights, as well as assisting his father with voice and oral interpretation classes. Professor S. H. Clark, a highly respected teacher at Chautauqua, also lectured on poetry and the drama, gave dramatic readings, and was at this time an advisory editor of *Drama*, a monthly magazine published in Chicago by the Drama League of America.

In 1914 and 1915, Barrett Clark began to reach a wider public. He became associated with Samuel French, the play publishers, who were then issuing a series called "The World's Best Plays." French published Clark's translations of plays by Augier, Goldoni, Rostand, and others. At the same time, Henry Holt issued his *The Continental Drama of Today* (1914) and *The British and American Drama of Today* (1915; often reprinted and still—1970—in print). From 1916 to 1918 Holt published, as part of "The Drama League Series," Clark's translations of plays by Brieux, Cúrel, Loyson, Rolland, and Sardou. Clark also completed a volume of studies of plays produced at the Théâtre Libre in Paris (1915), collaborated on the translation of a number of Spanish plays (1917), published translations of three plays by Maurice Donnay (1915) and two by Gustave Vanzype (1917), edited a number of other plays, and finished *How to Produce Amateur Plays* (1917). In addition, he translated a half-dozen French plays under the pseudonym "Harold Harper." During this same period, he was writing for newspapers and magazines, observing developments in the American theatre, and for some time serving as drama director at an Army camp. In a letter to Clark, on 6 January 1916, H. L. Mencken appropriately called him "a savagely industrious man."

In 1918, Clark became literary editor for Samuel French, a position he held until 1936. His work put him in touch with many of the leading dramatists of the time—Maxwell Anderson, Sidney Howard, and Elmer Rice, among them—and gave him an opportunity to encourage younger, unproduced playwrights, such as Paul Green and Lynn Riggs, who submitted manuscripts to French. In 1919, Clark replaced his

father as associate editor of *Drama* and also became a director of the Drama League of America. He contributed frequently to the pages of *Drama*, serving as its regular commentator on the Broadway theatre from 1924 until the magazine ceased publication in 1931. In 1919 he had also published his extremely useful book, *European Theories of the Drama* (still in print in a revised edition). Brander Matthews, to whom Clark had dedicated *British and American Drama of Today*, praised the new book in the *New York Times Book Review*, 5 January 1919, and Maxwell Anderson later told Clark that *European Theories* was "the most valuable book on the theatre I've ever found." Still later, on 18 April 1944, Anderson wrote Clark: "I might not have written any plays if *European Theories* hadn't come into the Globe office for review."

In 1916 Clark had married Cecile Smith, a concert pianist, and in 1922 and 1923 the Clarks lived in France and Germany, where Clark observed and wrote about postwar developments in the theatre. In Paris he saw performances by the Moscow Art Theatre and the Intimate Theatre of Moscow and made friends with George Moore; at Salzburg he met Max Reinhardt; and at Saarow, near Berlin, and again in Bavaria, he interviewed Maxim Gorky. Clark contributed letters on the French and German theatre to *Drama*, obtained permission to translate Gorky's *The Old Man* (published in 1924 as *The Judge*), and collaborated with Moore on a dramatization for American production of Moore's novel *Esther Waters*. Clark described at length his experiences with Moore and Gorky in *Intimate Portraits*, but the papers now at Yale contain a great deal of supplementary material, including notes on his interviews with Gorky, photographs of Gorky comically posturing for the camera, and three bound typescript volumes of "Notes on George Moore," containing remarks on "the celebrated case of *Esther Waters*," and transcripts of letters from Moore's friends. The collection also includes a typescript of the dramatized *Esther Waters*, on the preparation of which Clark took considerable pains, though it never achieved a professional production.

Clark found the European theatre confused and numbed by the recent war, but he returned from Europe to find the American theatre alive and vibrant. In 1924-25, the first season after his return, Clark saw the New York openings of O'Neill's *Desire Under the Elms*, the

Anderson-Stallings *What Price Glory*, and Sidney Howard's *They Knew What They Wanted*. In the pages of *Drama*, in numerous newspaper and magazine articles, and in such books as *Eugene O'Neill* (1926) and *Paul Green* (1928), Clark plunged into the new currents of American drama, attacking sham and encouraging what he thought to be the truth.

As early as 1916, O'Neill's work had come to Clark's attention through the publication of "The Provincetown Plays" series by Frank Shay. The first of these volumes contained O'Neill's "Bound East for Cardiff" and the third his "Before Breakfast." Clark's copy of the latter has O'Neill's inscription: "remembering with gratitude your encouraging criticism when these first one-acters appeared." Clark was the first American critic to publish an appreciation of O'Neill's general achievement: in the *New York Sun*, 18 May 1919, Clark discussed his development and called him America's most promising playwright. At this time, O'Neill's first "hit," *Beyond the Horizon*, had not yet been produced. The playwright acknowledged the value of Clark's heartening criticism when he inscribed to him a copy of *The Moon of the Caribbees and Six Other Plays of the Sea* (1919):

The inspiring encouragement in your criticism of this book—because I know that you *know*—has been of the most vital significance to me. It has put "pep" into my Highest Hope. And the author can think of no better guiding star to hitch his future work to than your admonition "to develope, to widen his vision of men and women and do his best"—which might almost be a literal translation from the "still, small voice" of [signed] Eugene G. O'Neill.

When *Beyond the Horizon* was produced in 1920, Clark regarded it as the coming of age of the American theatre.³

The Clark collection includes more than fifty letters from O'Neill, plus two dozen from Carlotta Monterey O'Neill. In his biography of the playwright,⁴ Clark excerpted the most informative passages in the

3. *Drama*, XVII (April 1927), 199–200.

4. In the preface to the Dover edition (1947) of his *Eugene O'Neill*, Clark explains the history of this much-revised book. The original version (New York: McBride, 1926) was corrected for a second edition in 1927, "drastically revised" for another edition in 1929, revised again in 1933, and entirely rewritten and expanded for the Dover edition, which is still in print. A Spanish translation was published at Buenos Aires in 1945, and a Greek translation at Athens in 1948. The Clark papers include the original typescript and proofs for the first edition, with manuscript corrections by O'Neill.

letters, but in quoting from a letter of 11 September 1925, in which O'Neill protested, "I honestly don't believe that I deserve any book," Clark characteristically omitted what follows: "On the other hand if it's going to be done I would certainly rather have you do it than any one I know." In addition to the letters, the collection includes presentation copies of a number of O'Neill's plays; one of two unnumbered copies of *A Bibliography of the Works of Eugene O'Neill* (1931), which Clark prepared with the O'Neill collector Ralph Sanborn; and an original typescript of O'Neill's adaptation of Coleridge's "The Ancient Mariner," performed at the Provincetown Playhouse in New York in 1924, and first printed (from the original manuscript now in the O'Neill Collection) in the GAZETTE for October 1960.

To Paul Green, the author of the Pulitzer Prize winning *In Abraham's Bosom*, Barrett Clark was, again, a stimulating critic and biographer, but he was also Green's close friend and the godfather of one of his children. Green's first play was produced during his Freshman year at the University of North Carolina, at a time when the only plays he had read were *Hamlet* and part of *Julius Caesar*. He was an instructor at Chapel Hill when he first came to Clark's notice. In 1925, Green sent six one-act plays about Negro life to Samuel French, and Clark, accepting one of them, explained in a letter that the others were unacceptable only "because of the sex in them." Clark went on:

I find in them qualities discoverable in no other American plays known to me: a poetry, a sense of situations grasped, and a mastery of technical means which are in the possession of only half a dozen of our best native playwrights.

He promised to take the "unacceptable" plays to other publishers, urged Green to send more, and invited him to New York.

In the following year, Clark wrote an article for *Drama* praising the new talent he had found, and arranged a MacDowell Colony scholarship to allow Green to spend the summer writing. Clark was instrumental in finding backers for the production of *In Abraham's Bosom* (Green's first professionally produced play), first performed at the Provincetown Playhouse on 30 December 1926. The play was only modestly successful with the public and closed after a few weeks, but when it won the Pulitzer Prize in May, the producers revived it. Green sent Clark a telegram strenuously protesting the "cheapness"

of this "sudden bestirring over the Pulitzer soup," but Clark convinced him that the revival was a natural response to the interest of the public and that Green owed it to the producers and the actors to permit the play to re-open.

The series of almost three hundred letters from Green in the Clark papers tells the story of a remarkable friendship. After reading Clark's *Eugene O'Neill*, Green writes that he realizes Clark knows "all those little heartrending secrets of a man trying to write a play." In other letters, he comments on the conception of *In Abraham's Bosom*, criticizes the New York production, discusses many of his other plays (*The Field God*, *The House of Connelly*, *Potter's Field*), and supplies information for Clark's short biography. Some of the letters are from Europe, where Green traveled on a Guggenheim Fellowship to which Clark and others had recommended him.

Clark enjoyed and respected the simplicity and honesty of Green's folk plays—the lack of artifice and "technique." He had found the same qualities in O'Neill's early plays. In fact, Green's letters show that he was strongly influenced by O'Neill's early work, but he found that as O'Neill progressed, "more and more his characters seem to be thinning into the schematisms of cheap philosophy" (discussing *Lazarus Laughed* in a letter to Clark, 26 July 1927). Nevertheless, Green later wrote to Clark, 19 March 1932: "I believe you and O'Neill have done more for the drama in this country than anybody else." Green presented to Clark a number of inscribed original typescripts of his plays (*The House of Connelly*, *In the Valley and Other Carolina Plays*, *Potter's Field*), with manuscript corrections, as well as carbons and mimeographed scripts of others, some of them also corrected in manuscript, and inscribed copies of his books.

Of Barrett Clark's many other protégés (the word is not inappropriate), Lynn Riggs deserves mention. His correspondence with Clark (about a hundred and ninety items, from 1927 to 1940) again reveals a warm friendship. Clark encouraged and prodded him, lent him money, and helped him to get a Guggenheim Fellowship to France. In the spring of 1929, at Cagnes-sur-Mer, Riggs finished *Green Grow the Lilacs* (on which the musical *Oklahoma!* was based), and his frequent letters show that even before it was finished he knew it was his best play. It had almost seemed to write itself: "I must tell you," he wrote

on 10 March 1929, "how surprised I was at the things, the simple unpredictable things the people do in *Green Grow*." Clark, too, knew that the play would be a success. In 1929 he became a play reader for the Theatre Guild, and in one of his reports, he urged the Guild to produce Riggs's plays, noting that he had successfully predicted Pulitzer prizes for O'Neill, Green, and Sidney Howard, and prophesying that one of four plays by Riggs (including *Green Grow*) would be awarded the prize. Actually, Riggs failed to win a Pulitzer, but *Green Grow the Lilacs*—in the form of *Oklahoma!*—won the honor for Rodgers and Hammerstein. Green presented the original manuscript-typescript of *Green Grow* to Clark, and it is now in the Clark collection, along with a later corrected typescript of the play and original scripts of nine other plays by Riggs, some with rough sketches of the settings.

Riggs's plays, like those of Green, had the honesty and directness that Clark demanded from the theatre. In the issue of *Drama* for October 1928, he said as much in his "confession of faith" as the magazine's critic. Accordingly, he attacked "plays deliberately written to make an effect." This positive statement of his principles elicited an extraordinary editorial response from the *New York Times*, 15 October 1928, in which Clark was primly reminded that Somerset Maugham's plays were successful even though, as Maugham had confessed, they were written to make an effect.

Clark's rage for honesty led him into a campaign against the censors who flourished in the 'twenties. Those were the palmy days of the Society for the Suppression of Vice (founded by Anthony Comstock) in New York and the Watch and Ward Society in Boston. Attacks were made on books ranging from Dreiser's *An American Tragedy* and D. H. Lawrence's *Women in Love* to a new edition of the *Satyricon* published by Boni and Liveright. In 1923 a group of reformers organized the Clean Books League in New York and championed a "Clean Books Bill" in the New York legislature, but it failed then, and failed again in 1924, 1925, and 1926. Forty American writers formed a Committee for the Suppression of Irresponsible Censorship in 1927. In an article in *Drama*, April 1927, Barrett Clark proposed another society:

Why not go to the root of the evil? If it weren't for this irritating and wholly inconsiderate instinct that is planted in us by the good Lord, the reformers

would be out of a job. . . . Let us urge that we attack the fundamental source of wickedness. Suppose we establish a Society for the Suppression of Sex? Don't blame dramatists for describing life.

Clark had entered the fray much earlier, in 1920, when the Society for the Suppression of Vice brought charges against the publisher of (and effectively suppressed) James Branch Cabell's novel *Jurgen*. With Sidney Howard and Edward Hale Bierstadt, Clark formed an "Emergency Committee" to protest the action, and in 1920 the committee published a little book called *Jurgen and the Censor*.⁵ In the form of a report from Clark, Secretary of the Committee, the book describes the circumstances of the suppression, defends the novel, protests against the arbitrary and pernicious actions of the Vice Society, and reprints a Vice Society pamphlet called *Morals, Not Art or Literature*. Also included is a list of writers and artists who signed a protest circulated by the Committee: Amy Lowell, Carl Van Vechten, Sinclair Lewis, Booth Tarkington, Edward Sheldon, H. L. Mencken (always one of Clark's strongest supporters in these affairs), and many others. *Jurgen and the Censor*, like all such publications, grew rapidly outdated, and some of the Committee's sentiments would make a modern-day Anthony Comstock positively wistful:

If vice societies are to be tolerated at all—and the question is an open one—they should confine their efforts to a definitely restricted field. The suppression of books and pictures produced primarily for the purpose of stimulating the sex impulse is perhaps necessary, though it is not beyond all reason to suppose that the same innate decency which forbids one parading the streets naked might curb the practice of distributing offensive post-cards.

In the pages of *Drama*, in a "chapbook" called *Oedipus or Polyanna, with a Note on Dramatic Censorship* (1927), in a privately published pamphlet called *The Blush of Shame: A Few Considerations on Verbal Obscenity in the Theater* (1932; recently reprinted), and in lectures, Clark continued to attack the folly of the reformers, often in the face of apathy and timidity. (The verso of the title leaf of *The Blush of Shame* bears the note: "This pamphlet owes its existence to the fact that it was rejected by nearly fifty newspapers and magazines.") Clark wanted playwrights to be given "absolute and unquestioned

5. (New York, Privately printed for the Emergency Committee, Edward Hale Bierstadt, Barrett H. Clark, Sidney Howard, 1920). A large-paper copy, Number 2 of a printing of 458 copies, is in the Collection of American Literature.

freedom" in language, "because not otherwise can the theater reflect in its entirety all of life that can be encompassed by words" (*Blush of Shame*, pp. 13-14). He demanded of books and the theatre "life, all of it, thrilling, palpitating, gloriously happy, magnificently unhappy, crawling, aspiring, stinking, sweating, hating, loving" (*Oedipus or Pollyanna*, p. 21).

In the 'twenties and 'thirties Clark published a number of miscellaneous books—anthologies of plays, short stories, and short biographies—as well as *A Study of the Modern Drama* (1925), a memoir of his father, *Professor Clark* (1928), and a biography of Maxwell Anderson (1933). In 1929 he was appointed to the board of directors of the Provincetown Playhouse, and, some years later, to the board of the Group Theatre. In 1936 he left Samuel French to become the first executive director of the Dramatists Play Service, founded by members of the Dramatists' Guild of the Authors' League of America for the handling of the non-professional acting rights of members' plays. The Dramatists Play Service also had as its aim the general encouragement of amateur theatre, in which Clark had long been interested. He remained executive director of the Dramatists Play Service for the rest of his life, turning more and more in his spare time to academic activities, writing for such publications as the *English Journal*, and carrying on research into the "lost plays" of America. He had taught at Columbia and Bryn Mawr for short periods, and in 1941 conducted a course in playwriting for a semester at Queens College. Nevertheless, he kept in touch with the openings in New York and elsewhere, and for five months in 1946-47 he "emceed" a nation-wide radio program called "Broadway Talks Back," in which producers, critics, and other theatre people discussed new plays and answered questions from theatre goers. Characteristically, he insisted that his contract with the Mutual Broadcasting Company should stipulate that he was not required to say "anything he did not wholeheartedly believe."⁶

Clark's interest in "lost plays" led him to publish an appeal for assistance in the *New York Times*, 31 January 1937, "Lost Records of American Drama" (also distributed in a somewhat different form

6. S. I. Scharer, "The Radio Program of the Month," *Dramatics Magazine* (February 1947), p. 16.

as a pamphlet). He noted that only one of Royall Tyler's plays, fully half of Dunlap's, and none of Edward Harrigan's, had been published; that countless others by Barker, Noah, Rees, Brougham, Boucicault, Daly, Stone—even Belasco, Herne, and Fitch—still remained in manuscript. He had himself, in a year of searching, recovered four of J. H. Payne's unpublished plays and seven of Bartley Campbell's, had obtained from Eugene O'Neill a script of James O'Neill's version of *The Count of Monte Cristo*, and had found nearly two hundred other manuscripts; but he wished to locate others. With the sponsorship of the Authors' League and the Dramatists' Guild of America, Clark had organized a board of scholars including Allardyce Nicoll of Yale and Arthur H. Quinn of the University of Pennsylvania, for the purpose of gathering, editing, and publishing the most important of the recovered plays. Clark was appointed general editor, and in 1940-42, with assistance from the Rockefeller Foundation, the invaluable *Lost Plays of America* appeared in twenty volumes under the imprint of the Princeton University Press (a twenty-first has recently been added).⁷ Another activity of the project, the encouragement of theatre collections in libraries, resulted in the formation of the Theatre Library Association in 1939, with Clark as one of the founders. The Association soon proved its worth by sponsoring a journal called *Theatre Annual*, in which some of the best of the young and well-trained American historians of the theatre published articles. Clark was one of the first editors of this journal.

In organizing and labeling his files of manuscripts, Clark took as much care as he did with the bibliographies in his books. The collection is a large one, including almost two thousand letters to Clark from more than one hundred literary and theatrical people (large batches from Gamaliel Bradford, E. P. Conkle, Paul Green, Sidney Howard, H. L. Mencken, O'Neill, Elmer Rice, Lynn Riggs, Betty Smith, and Ernst Toller); an autograph collection of letters and clipped signatures from several hundred writers, playwrights, and actors (Edwin Forrest, Mallarmé, Strindberg, Voltaire, Wedekind, Yeats, Zola, etc.); and a collection of letters relating to the Authors' League

7. The Clark papers include radio adaptations of nine of the "lost plays," broadcast in 1939, including "The Black Crook," Hoyt's "A Trip to Chinatown," and Stone's "Metamora."

of America. The manuscripts include, in addition to those already mentioned, original typescripts of many of Clark's own publications, typescripts of several of Edgar Lee Masters's books of poetry, and Mrs. Fiske's prompt copy of Edward Sheldon's *The High Road*. Of the books (a large number of which are inscribed), privately published editions of George Moore's novels (Paris, 1918-21) are notable, as well as an imperfect copy of Paul Green's first book, *Trifles of Thought* (poetry), published in Greenville, South Carolina, in 1917, of which no more than fifty copies were printed. Also among the books are inscribed copies of limited editions of Green's plays and three copies of Clark's *Paul Green*, from an edition of one hundred on large paper issued privately for Clark.⁸

For his work on the *Lost Plays* project and for his publications, the academic world owes Clark as much as does the world of the practical theatre for his encouragement of young American playwrights, his struggle against censorship, and his championship of the non-professional theatre. His chief concern was the work of others, and his chief contributions were made behind the scenes, reading plays, advising, editing, translating, collaborating, offering sympathy and even loans. Though he was not a practicing playwright, nor an actor or theatrical manager, he was nevertheless, a man wholly of the theatre—"one of the *ones*," as Gordon Craig called him in a letter dated 8 September 1926, "alone in your championship of old & new—a good friend of the theatre today."

8. It may be noted that the Clark papers provide a valuable supplement to other manuscripts in the Collection of American Literature (the Theatre Guild Archive, the Philip Barry, Sinclair Lewis, and Eugene O'Neill collections), in the Department of Manuscripts and Archives in Sterling (Ernst Toller and George Pierce Baker collections), and to the American Musical Theatre Collection at Yale.

THE HANDS INVOLVED IN YALE'S SHEETS FROM
THE SECOND VOLUME OF *LYRICAL BALLADS* (1800)
CORRECTED FOR THE EDITION OF 1802

By Paul F. Betz

ON 9 December 1965, from a sale at Christie's, Yale acquired a bound, incomplete set of sheets which constitute a duplicate of the printer's copy for the second volume of *Lyrical Ballads* (1802). This was described in considerable detail by Frederick A. Pottle in his article "An Important Addition to Yale's Wordsworth-Coleridge Collection" in the *GAZETTE* for October 1966 (pp. 45-59). Mr. Pottle's article considered most of the bibliographical features of the volume, as well as the implications of some of them: in the present note, I propose to supplement his comments only in the important but difficult and confusing area of handwriting.¹

Mr. Pottle fully recognized the problems involved. For example, when considering the numerous manuscript revisions and directions to the printer which have been carefully entered in ink, he wrote (p. 52):

These markings are certainly for the greater part in the hand of Dorothy Wordsworth, but because of the extreme similarity which the hands of Coleridge and Wordsworth show on occasion to hers, I do not feel able to pronounce categorically that she was responsible for all of them.

In a closing footnote (p. 57, note 19), he presented the results of inquiries sent to four other scholars, and offered some final conclusions:

1. This note is based on an examination of the volume itself at Yale, and on a close comparison of a set of Xerox pages of the volume with Wordsworth circle manuscripts and letters of the same period at the Dove Cottage Wordsworth Library in Grasmere, Westmorland. My initial note to the *GAZETTE* dealt primarily with the handwriting on the two facsimile pages at the end of the 1966 *GAZETTE* article, but Mr. Pottle suggested that I might usefully expand it to consider all the manuscript problems involved in the volume. I am most grateful for his encouragement. I have also received generous assistance and advice of various sorts from Donald Gallup, Salome Wordsworth Pelly, Mark L. Reed, Jonathan Wordsworth, Marjorie G. Wynne, the Beinecke Rare Book and Manuscript Library, and the Trustees of Dove Cottage.

Three hands appear in the duplicate, none of them Coleridge's. X, who was responsible for the systematic editing of accidentals and insertion of the errata and corrections of 1800, was not William, Dorothy, Mary Hutchinson, or Sara Hutchinson, and remains unidentified. William made all the markings in pencil, a few others in ink affecting the text (pp. 89, 91, 106), and those directing the printer as to the ordering of the pieces (pp. 63, 69, 75, 92, 96, 196). The remaining markings are Dorothy's.

If there is some uncertainty in this expert testimony, the reason is not hard to discover. Members of the Wordsworth circle were continually reading, and at times consciously or unconsciously imitating, one another's handwriting. Wordsworth found the act of writing unpleasant and painful (see his letter to De Quincey of 6 March 1804). He continually used Dorothy and others, including his wife Mary, his daughter Dora, and Sara Hutchinson, as copyists; and at times he gave dictation. In addition, on various occasions Coleridge, Humphry Davy, and Thomas De Quincey, as well as the usual printers' correctors, were involved in editing Wordsworth's copy for publication. Possibly the major problem in the Yale volume is to distinguish Dorothy's hand from William's; under certain conditions it is extremely difficult, if not impossible, to do so.²

I wish first to identify the two later hands which appear at the front and back of the bound volume, and then to examine the following categories of manuscript corrections of and additions to the original sheets: (1) the entry of the 27-item "Errata and Corrections" of 1800; (2) the standardization of punctuation, capitalization, and other elements of printing style; (3) all writing in pencil; (4) corrections to the text in ink by Wordsworth; (5) corrections to the text in ink by Dorothy Wordsworth; and (6) the directions to the printer. It is in the nature of this type of inquiry that my comments may seem somewhat dogmatic. The only useful way of presenting evidence would be to include a number of facsimiles of the Yale sheets and, for the purpose of comparison, of various contemporary Wordsworth

2. T. J. Brown (in "English Literary Autographs XIII: Wordsworth and His Amanuenses," *Book Collector*, 4, No. 1 (Spring 1955), 48-50) suggests some useful ways of distinguishing the more usual examples of Wordsworth's and Dorothy's handwriting, although he is less helpful in distinguishing Mary Wordsworth's hand from Sara Hutchinson's.

circle manuscripts and letters the attribution of which is certain. Because of the difficulties already mentioned in disentangling the hands, even this would be much less illuminating than one might expect.³

Two later hands appear on the leaves added by the binder. The verso of the free front end paper contains, as Mr. Pottle points out (p. 46), a signed note "in the hand of Christopher Wordsworth (1807-85), Bishop of Lincoln, son of the Master of Trinity and the poet's literary executor." A second hand has entered two notes and a list of page numbers on the recto of the facing flyleaf, as well as three notes (two on pasted-in clippings) at the end of the volume. This "rather shaky hand" which Professor Pottle writes (p. 47) that he has "not yet identified" belongs to Canon Christopher Wordsworth (1848-1938), Chancellor of Salisbury Cathedral, son of the Bishop of Lincoln and brother of John, Bishop of Salisbury. The Yale acquisition seems to have been given by Wordsworth to his nephew John (1815-46), son of his brother Richard Wordsworth; it then passed to the Bishop of Lincoln, to the Bishop of Salisbury, to his wife Mary A. Wordsworth (died 1938), and finally to Matthew C. Wordsworth who consigned it to Christie's. As the Bishop of Salisbury died on 16 August 1911, and as Canon Christopher Wordsworth has dated both of the pasted-in clippings "Dec. 1911," Christopher seems to have had occasion to examine the volume shortly after his brother's death.

It is no easy matter to attribute correctly the manuscript revisions and corrections which appear on the original sheets; at least three and probably four different hands seem to be involved. The little evidence available indicates that the 27-item "Errata and Corrections" of 1800 was entered before anything else, including the extensive changes in capitalization and punctuation.⁴ The specified changes have been made on all pages present in the incomplete sheets: 2, 8, 11, 20, 27, 28, 29, 38, 41, 49, 85, 91, 92, 93, 128, 133, 137, 140, 147, and

3. See the two facsimile pages in "An Important Addition to Yale's Wordsworth-Coleridge Collection," pp. 58-59, for an indication of the appearance of the original sheets.

4. The quotation marks which have been added to all lines on pp. 10 and 11 ("Hart-Leap Well") have clearly been added to the manuscript line 142, which has been entered from the "Errata and Corrections," rather than to the original printed line. It should be noted that the 1800 corrections may have been entered on the sheets retained in the Longman or Biggs records as early as the printing of the original cancel.

186. The script is generally small and precise, and most deletions of the original printed words have been made with short pen strokes slanting down from left to right. While there are certain similarities between this and Dorothy's best fair-copy hand, it seems in fact to belong to no member of the Wordsworth family; the entries were probably made by an employee of Biggs and Co., the Bristol printer.

The next category of manuscript entries⁵ is composed of extensive changes in punctuation, capitalization, and other elements of printing-house style, largely in an attempt to standardize these elements. Although the mechanical revisions involved seem in accord with Coleridge's attitude toward punctuation and capitalization, Professor Pottle is probably correct in concluding (p. 51) "that Coleridge's practice resembled X's [the reviser's], and not the other way around," and that X was more likely a printer's corrector. Coleridge's hand almost certainly appears nowhere in the Yale volume; nor do the great majority of these corrections seem to be in the hand of any other member of Wordsworth's immediate circle. There is some evidence, however, that Wordsworth and/or Dorothy may have made a few such corrections later.⁶ Although differences in the nature of the changes and the size of the script cloud the issue, the hand responsible for the bulk of these corrections seems not to be the one which entered the "Errata and Corrections"; probably two different employees of Biggs and Co. dealt with the sheets. There is a further problem: a few changes of a more substantial nature seem also to be in the hand of the second corrector.⁷ Might Wordsworth, at some point between the printing of the 1800 "Errata and Corrections" and the time he received these sheets, have sent a further list of corrections to Longman or to the printer?

Penciled changes to the texts, described by Professor Pottle (p. 52)

5. See, for example, pp. 49 and 98, for evidence that most of these entries were made before other, more substantial changes.

6. This seems the most likely implication of the absence of quotation marks next to deleted printed lines on pp. 124 (clearly deleted by Wordsworth) and 220, even though such quotation marks are present on surrounding lines and would have been dictated here as well. But it is at least possible that the mechanical revisions were made after Wordsworth had already seen the sheets, by an acquaintance outside his immediate circle of friends.

7. See pp. 185 ("Fairfied" to "Fairfield") and 192 ("plant" to "Fern").

as "impatient and untidy slashings and scrawls," occur on pages 103, 105, 106, 108, 110, 111, and 143. He is correct, with one exception, in attributing all of these to Wordsworth (pp. 52, 57): the lines on page 143 are actually in Dorothy's hand. The difficulty is natural; on page 142, the manuscript lines of which have been correctly attributed to Dorothy, she is writing carefully, probably copying. On page 134 she is writing in haste, possibly from dictation. As these pages appear in facsimile at the end of the 1966 *GAZETTE* article (pp. 58-59), it may be useful to look at them in greater detail. An examination of the two ampersands on these pages indicates that, while the first has been formed more carefully and with greater detail, both have been basically formed with the same motion. Both types appear elsewhere in Dorothy's papers during this period; Wordsworth's ampersand is usually quite different, especially when he writes hurriedly. The *P* on page 143 is also one of the two types characteristic of Dorothy. It has been formed by two strokes, while William commonly forms his with a single continuous stroke. Some final markings in pencil, numbers at the bottom of page 223, are in Wordsworth's hand.

All remaining markings on the original sheets are in pen, and all are in the handwriting either of Dorothy or of William Wordsworth. Textual entries by Wordsworth are more extensive than has previously been realized. He has made fairly extensive changes on pages 72 ("The Idle Shepherd-Boys," 2 lines), 115 ("Ruth," 6 lines), 124 ("The Two April Mornings," 4 lines), 136 ("Three years she grew in sun and shower," almost 2 lines), and 187 ("To Joanna," 7 lines of prose from the note to the poem). Shorter textual changes which are certainly in Wordsworth's hand appear on pages 89, 91, 106, 111, and 114; changes which are probably in his hand appear on pages 4, 41, 60, 71, and 82.

Most of the remaining textual changes seem to be in the handwriting of Dorothy Wordsworth, as Professor Pottle has suggested, although with some of the shorter entries there is little evidence and it is very difficult to be certain. There is, of course, no problem at all in identifying the extensive textual changes made in her hand on page 103 ("Ruth," 6 lines) and inserted interleaf 106/107 (also "Ruth,"

total of 36 lines on both pages),⁸ page 142 ("The Pet Lamb," 5 lines), and the stitched-in slip on page 221 ("Michael," 8 lines).

The final category of manuscript entries is composed of a series of instructions to the printer concerning the order in which the poems are to be printed. These directions appear on pages 63, 69, 75, 92, 96, and 196. Mr. Pottle seems at first to have suspected that these markings are in Dorothy Wordsworth's handwriting (p. 52), but to have been swayed by expert testimony that Wordsworth was actually responsible for them (p. 57); if so, his original perception was correct. All six of the instructions to the printer are definitely in Dorothy's hand.

Further work will surely be done on these important and complicated early revised sheets, as there is clearly much to be learned from them. Perhaps these observations on the hands involved may be of some value to such an investigation.

8. See Mr. Pottle's illuminating comments (pp. 52-55) on the alterations made to this text.

AESTICAMPIANUS' EDITION OF THE *TABULA*
ATTRIBUTED TO CEBES

By Cora E. Lutz

ACCORDING to one of his biographers,¹ the chief claim to fame of the German humanist Johannes Rhagius Aesticampianus is the fact that he was the first to introduce the *Tabula* (*Tablet* or *Table*) attributed to Cebes to the lands north of the Alps. The time was Easter of the year 1501, and the place, Basel, where Aesticampianus expounded the text to a group of friends.² In 1507 his edition of the work, printed by N. Lamperter and B. Murrer, was published in Frankfurt, and in 1512 it was reprinted in Leipzig by Jacobus Thanner Herbipolitanus.

Who was this Cebes, the supposed author of a work which played such a prominent role in the career of a distinguished teacher and scholar? The historical Cebes was a citizen of Thebes and a disciple, first of Philolaus the Pythagorean, and then of Socrates. Plato records, in the *Crito* (45B), that Cebes was one of a close group of friends who offered money to help effect Socrates' escape from prison. Again, in the *Phaedo* (59D-63B and *passim*), Plato represents Cebes discussing with Socrates the meaning of death on that last day of Socrates' life. Legend has it that Cebes had purchased Phaedo, who had been a slave, and had him instructed in philosophy.³ Little else is known of Cebes, but Diogenes Laertius, in his *Lives of the Philosophers* (II, 125), credits him with the authorship of three dialogues, of which no trace has been found; one of these was entitled Πίναξ, the *Tablet*.

By some curious error of identity, a short philosophical work written in the first century A.D. became known as the Πίναξ⁴ and was long considered to be the work of Cebes the Theban. Modern critics, basing their conclusions upon the internal evidence of quotations from works

1. Cf. H. Grimm, *Neue Deutsche Biographie* (Berlin, 1953), I, 92-93.

2. Aesticampianus mentions this in an introductory letter to his text.

3. Cf. Aulus Gellius, *Noctes Atticae*, II, 17.

4. It is first mentioned by Lucian in the second century (cf. *De mercede conductis*, 42, and *Rhetorum praeceptor*, 6). Tertullian also mentions the dialogue, which he says a relative of his had paraphrased in Latin verse (cf. *De praescriptione haereticorum*, Ch. xxxix).

of Plato written after Cebes' death and on the presence of late words in the dialogue, are generally agreed that the work could not have been that of Socrates' pupil. This *Tablet* is an allegory of human life in the form of a dialogue. Akin to the early symbolic representation of the two diverse ways of life by the Y of Pythagoras, and to the longer apologue known as the *Choice of Heracles*, which Xenophon reports as the work of Prodicus the Sophist,⁶ it is a kind of proto-*Pilgrim's Progress*.

The *Tablet* receives its title from the focal point in the setting of the dialogue. As some visitors are looking at the votive offerings in a temple of Cronos, their attention is attracted to a tablet upon which are depicted numerous strange figures and devices. An old man agrees to explain the meaning of the picture which he says was dedicated by a philosopher from a foreign land long ago. He then tells them that, in the picture, the circular enclosure with smaller circles inside represents Life, to which a great crowd of people, the unborn, are seeking entrance. At the gate an old man, the Genius or guiding spirit of each individual, offers a scroll with advice to those who are about to enter. Despite this help, the pilgrim setting out on the path of life must endure great temptations and grave dangers as he passes such alluring figures as Deceit, Lust, Avarice, and such awesome personages as Pain, Sorrow, and Despair. Finally, with the aid of Repentance, the wayfarer, though still beset by False Learning, makes for True Doctrine, assisted by Courage and Strength. Eventually he reaches the summit, the radiant meadow of the Blest, where he is welcomed by Knowledge and Happiness, attended by all the Virtues, and is clad in shining garments and crowned with a never-fading garland of flowers. He is then permitted to view the others, who are being held by False Learning and other mistaken values, and he understands that those lives can never find happiness. The whole dialogue is Socratic in spirit as it attempts to show that only by development of his mind by knowledge of the truth and by his attainment of real virtues can man achieve happiness.

6. Cf. *Memorabilia*, II, 1, 21-34. It is retold by Cicero, *De officiis*, I, 32. S. C. Chew, in his *The Pilgrimage of Life* (New Haven, 1962), 174-181, considers the representations of this tale.

Somehow this short Greek dialogue survived the hazards and vicissitudes to which books were subjected during the Middle Ages. Of the thirteen manuscripts that have preserved the text, only two were written before the fifteenth century: one from the eleventh century is now in Paris (MS. Parisinus graec. 858), and the other, from the fourteenth century, is in Rome (MS. Vaticanus 112). With the revival of interest in the Classics in Italy when the Florentine Academy was endeavoring to recover and study the philosophical texts associated with Plato and his followers, the *Πίναξ* received the attention of scholars. Translated into Latin by Ludovicus Odaxius and edited by the illustrious scholar Philip Beroaldus, it was printed in Bologna in 1497. Strangely enough, the first edition of the Greek text, published by Z. Calliergus in Rome, seems to have been later: although undated, it is considered to have been printed in 1498. Aldus printed an edition of the Greek text with a Latin translation in Venice in 1512, but there is reason to believe that this was not the first Aldine printing: the Beinecke Library has a small manuscript (MS. 59) recording the books printed by the Aldine press before 1534 and listing as the very first item a volume containing Lascaris' *Erotemata*, the *Tabula* of Cebes, the *Carmina* of Pythagoras, and the *Carmina* of Phocylides. It would therefore be reasonable to conjecture that the book was first printed by Aldus sometime between 1495 and 1502.⁷

During this period of high interest by the Italian humanists in the ancient Greek philosophical works, the German scholar Aesticampianus was studying in Bologna. Having become acquainted with the Latin translation of the *Πίναξ*, undoubtedly through Beroaldus, he introduced it to his circle of learned friends in Basel in 1501.⁸

Aesticampianus was one of the first of a class of professors whom one might call international scholars. Born Johannes Rack (Rak), in Sommerfeldt in Lower Lusitania in 1460, he early adopted the name

7. Apparently the Yale manuscript is unique. Its list does not correspond to the one given by A. A. Renouard in his *Annales des Aldes* (Paris, 1825), I, 1. That begins with a volume dated 1495 which opens with the work of Lascaris, but it does not contain the *Tabula*.

8. The boast that Aesticampianus was the first to introduce the *Tabula* to the lands north of the Alps is true only in the very strictest sense, for a Latin translation was printed in Paris by Guy Marchant in 1498. The Beinecke Library has a copy of this book, which contains Athenagoras' *De resurrectione* along with the *Tabula* in Odaxius' translation.

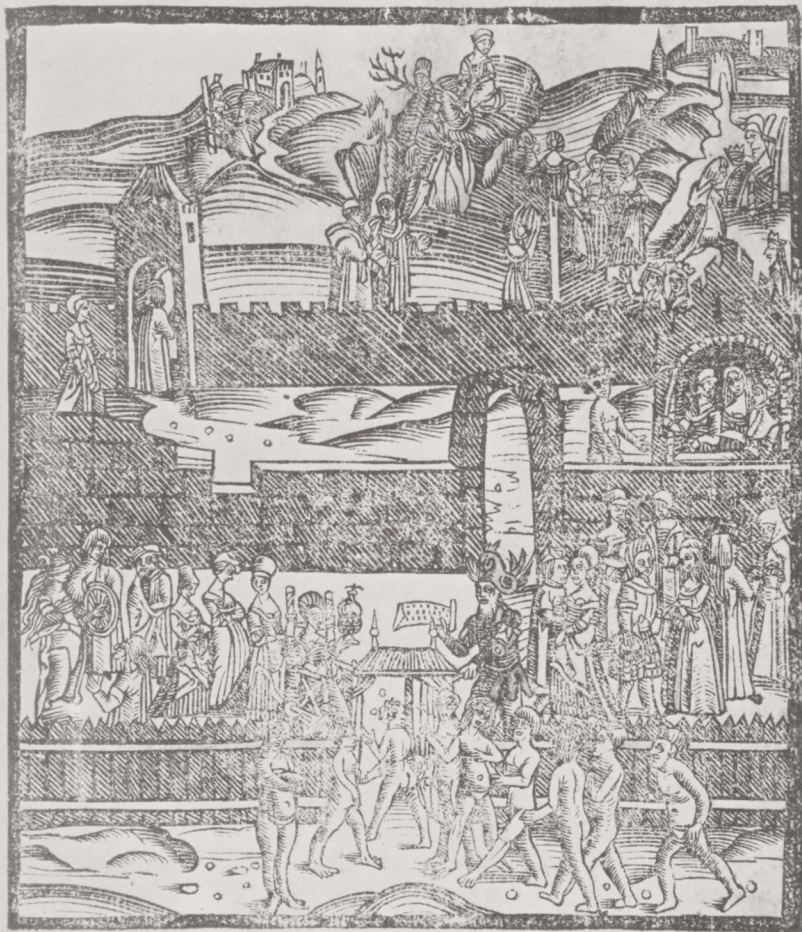
by which he is known to scholarship, Johannes Rhagius Aesticampianus.⁹ Rak is said to be an old dialectical form meaning "crab," hence the Latinized Greek Rhagius, while the cognomen Aesticampianus was the Latin for his birthplace. Nothing is known of his youth until his matriculation at the University of Cracow in 1491, where he studied under Conrad Celtes. With the recommendation of that very eminent scholar, he went to Vienna in 1499, then to Italy, where he became the pupil of Philip Beroaldus in Bologna. Later, in Rome, he became a friend of Jacob Questenberg and was crowned poet laureate by Pope Alexander VI. His studies and his teaching took him to Basel in 1501, thence to Augsburg, Strassburg, and the University of Mainz. In 1506 he was called to serve as professor of rhetoric and poetry at the University of Frankfurt. From 1507 to 1510 he lectured on Pliny and Plautus at Leipzig. There one of his students was the erratic genius Ulrich von Hutten, who later recalled in his *Letters of Obscure Men* that Aesticampianus, like Conrad Celtes before him, was driven from the University because the authorities were opposed to the new learning and the fresh approach of the humanists.¹⁰ Aesticampianus' subsequent wanderings took him to Freiburg, where he seems to have been crowned again as poet laureate by the king, to Cracow, to Italy, to be named doctor of theology, to Paris, where he taught Greek, and in 1513 to Cologne. Finally he spent the years from 1517 until his death in 1520 at Wittenberg as professor of Plinian studies.

Aesticampianus was one of the most active and effective of the German humanists. He was also a friend to the leaders of the Reformation movement, Melanchthon and Luther. His extant writings consist of four original works: *Carmina*, *Epigrammata*, *Modus epistolandi*, and *Hymnus in laudem Barbarae*. His need for texts in his teaching led him to edit a number of works: the *De grammatica* and the *De rhetorica* of Martianus Capella; the *Septem epistolae* of Saint Jerome; the *Ad Vespasianum epistola* of Pliny; the *Germania* of Tacitus; the *Libellus de vita Christiana* of Saint Augustine; the *De oratore* of Cicero; the *Grammatica* of Petrus Helias; the *Epistolae* of Libanius, and the *Tabula* attributed to Cebes.

9. This information is supplied by J. A. Fabricius in his *Bibliotheca Latina Mediae et Infimae Aetatis* (Hamburg, 1736), V/VI, 198.

10. Letter I, 17 relates the story of Aesticampianus' difficulties and his eventual expulsion (cf *Epistolae obscurorum virorum*, ed. F. G. Stokes (London, 1925), pp. 47-51).

Tabula Ceberis philosophi so-
cratici, cū Ioannis Aesticampiani Epistola. *Lipsiae 1912.*



By some curious turn of circumstances, none of the larger works of Aesticampianus engendered so much enthusiasm as the little dialogue, the *Tabula* attributed to Cebes. His edition stimulated such a vogue for the work that numerous other versions and translations into the vernaculars appeared shortly thereafter. Often it was printed with the *Manual* of Epictetus, the *Meditations* of Marcus Aurelius, the *Characters* of Theophrastus, or similar works. Of the many editions before the year 1600,¹¹ the British Museum now has thirty-six. A translation into English, by Sir Francis Poyntz, was published about 1530; an Italian translation, by F. A. Coccio, appeared also in 1530; a Spanish one, by "El doctor poblacion," in 1532; a French one, by G. Corrozet, in 1543, and a German one, by H. Sachs, in 1570. In 1522 Hans Holbein the Younger made a large woodcut title border illustrating the *Tablet* for the title page of Froben's edition of Erasmus' New Testament. He used the same cut again for the *Geography* of Strabo.¹²

It is to the good fortune of Yale that the Beinecke Library owns one of the very few known copies of Aesticampianus' edition of the *Tabula* printed in 1512. It is a slim little book of only twenty-seven numbered pages, with a full-page woodcut of the *Tabula* on the title page (*see illustration*), apparently copied, like the text, from the earlier edition of 1507. This woodcut is less ornate, but in many respects more charming than the later title-page border of Holbein. The text begins with a Latin letter from Aesticampianus, "rhetor et poeta laureatus," to a beloved pupil, Christopher Ziegler. After complimentary remarks on the noble family of the young man, he suggests that in the *Tabula* Christopher will find a mirror of all human life and lessons to be learned from it. Aesticampianus then gives a Latin poem in the hendecasyllabic meter, which he says he wrote six years earlier (*i.e.*, in 1501) in Basel when he was studying the dialogue with his friends. There follows the "Argumentum," a summary of the plot, again addressed to young Ziegler. Still another poem, an "Epigramma," is also directed to the young man. In it Aesticampianus gives a Christian

11. For the most nearly complete listing of the editions see S. F. W. Hoffmann, *Bibliographisches Lexicon der Griechen* (Amsterdam, 1961)—a reprint of the Leipzig 1838-45 edition—I, 438-48. Among these, the first critical edition by H. Wolf, printed in Basel in 1560 and reprinted many times, is one of the most noteworthy, and the first to raise the question of the authorship of the dialogue.

12. This is reproduced as fig. 50, p. 50, in H. Knackfuss, *Holbein*, tr. by C. Dodgson (Bielefeld and Leipzig, 1899).

point of view to the dialogue when he says that he has observed in life that nothing is lasting save virtue, work, and the Grace of Christ, part of which has been indicated in the *Tabula* and part in our free will. The text of the Latin translation of the *Tabula* then follows,¹³ and the book ends with an elegiac poem, an exhortation to virtue, by the brilliant young student, Ulric von Hutten.

The sixteenth century certainly claimed the *Tabula* for its own. Besides the many editions, there was published in Leyden in 1551 another Latin translation by Justus Velsius, who included a 440-page commentary on this "treasury of all moral philosophy." Interest in the work continued to be lively for another century, testified to by the multiplicity of editions¹⁴ and translations into more and more languages. One of the most unusual editions is one prepared by J. Elichmann and published after his death by C. Salmasius in Leyden in 1640: it presents three parallel texts—an Arabic paraphrase, probably of the ninth century; the Latin translation; and the Greek original.¹⁵ Milton, in his famous letter *On Education*, written in 1644, takes the occasion to recommend the study of the *Tablet* as a delightful book to win over the young to a "love of vertue and true labour."¹⁶

The universal love for allegory was doubtless an important factor in the phenomenal popularity of the dialogue, particularly in northern Europe, for two hundred years after it was first printed. But there is an additional clue, perhaps, in Aesticampianus' epitaph. When one bears in mind that Aesticampianus was a dedicated teacher who loved what he was teaching and who had deep concern and affection for his pupils, then the lines have added significance:

Rhetoricens, Sophiam vatum monumenta professus,
Annis viginti plusve minusve tribus.
Danubius, Rhenus testatur, et Odera, et Albis,
Spiraque, cum docta Sequana Gallus aqua.¹⁷

13. This is not the Odaxius translation and there is no indication of the translator. It was used again in an edition published in Antwerp in 1547.

14. The text attracted some of the greatest philologists, e.g., Gronovius, who published an edition in 1689 in Amsterdam.

15. Yale has a copy of this unusual text. Since the Greek text is incomplete, many of the Latin translators have used the Arabic to supply the ending.

16. Cf. "Letter to Master Samuel Hartlib on Education" in *The Works of John Milton*, Columbia edition (New York, 1931), XIV, 281.

17. Cf. Fabricius, *op. cit.*, p. 198.

A man who, as the epitaph states, taught rhetoric, philosophy, and the masterpieces of the poets for twenty-three years in the far-spread territory watered by the Danube, the Rhine, the Oder, the Elbe, and the Seine must have passed on his enthusiasm for the *Tabula* to an uncounted number of students and their students. Would it be sheer fantasy to imagine that this little book might be considered the small pebble that set in motion ever-widening circles of interest in the work?

LOWELL'S "AGASSIZ" AND MRS. ALEXANDER

By Thomas Wortham

ON first acquaintance one might have thought Mrs. Francis Alexander, described in the *Dictionary of American Biography* as "a lady of exceptional beauty and wealth," to be another of those exiled Americans memorialized by Archibald MacLeish in *America Was Promises* (1939):

The Aristocracy of Wealth and Talents
 Moved out: settled on the Continent:
 Sat beside the water at Rapallo:
 Died in a rented house: unwept: unhonored.

Born in her grandfather's summer home in Cambridge, Massachusetts, Lucia Gray Swett was the daughter of Colonel Samuel Swett, historian of the Battle of Bunker Hill, and granddaughter of William Gray, Boston merchant and millionaire ship-owner. In 1836 she married the successful Boston portrait painter Francis Alexander, and in 1853, because of his poor health, the family went abroad. They had intended to stay in Europe—to artist Alexander that meant Italy—only a year or two; they remained their lifetimes. During these years Mrs. Alexander never forgot the America of her youth, particularly that about Boston Common. Her daughter Francesca, an artist and protégée of Ruskin, might admit that "Italian is in some ways more my language than English"; but not her mother: Mrs. Alexander could write her sister after twenty years in Italy that "Hardly anything interests me so much as the details from home about family and friends, and the more minute the better."¹ American books were sent to her, a correspondence with American friends and relatives lasted sixty years, and her home in Florence—"if indeed a few rooms in a hotel deserve the

1. Lucia Gray Swett, *John Ruskin's Letters to Francesca and Memoirs of the Alexanders* (Boston, 1931), pp. 164, 355. Another memorial book, less useful than Miss Swett's, is *Francesca Alexander: A "Hidden Servant,"* by Constance Grosvenor Alexander (Cambridge, 1927).

name"²—became a gathering place for other wayward Americans—artists, businessmen, statesmen, poets, and cousins.

Among Mrs. Alexander's pleasant memories from childhood was her friendship with "Jamie" Lowell, whose father's Cambridge house "Elmwood" stood next to William Gray's. She afterward wrote to the little boy grown up:

How little either you or I thought when our life long friendship began, what a brilliant and useful career was before you. You are so much younger than I [only five years], that I wonder if you remember that happy summer in 'the sweet long ago,' as well as I do.³

When Lowell and his wife passed the winter of 1873-74 in Florence, he renewed his friendship with Mrs. Alexander, often dining in the Alexanders' rooms in the Hotel Bonciani, 21 Piazza Santa Maria Novella. Lowell enjoyed the Alexanders' company, he wrote his friend Charles Eliot Norton,

for they are simple & good & *she* knew me when I was a little freckled *red-haired* boy & fancies I am good as I was then.⁴

While in Florence, Lowell learned of the death on 14 December 1873 of his Saturday Club friend and Harvard colleague, Louis Agassiz, and set immediately to work on an elegy in memory of that eminent scientific defender of the ideal. On 22 February 1874, he sent the poem—young Henry James delivering the manuscript to the post office—with a covering letter to Norton, to be published in the May number of the *Atlantic Monthly*. The next day Lowell and his wife proceeded to Rome and on 26 February he wrote again to Norton, this time the predictable recital of second thoughts and doubts about the manuscript:

Unhappily in my nervous hurry I did not read it over again after copying except two passages I had changed & wished Harry James's feeling about, so on my way from Florence hither I was worried with the fear that I might have

2. Mrs. Alexander to her sister, 27 October 1888, quoted in Swett, *op. cit.*, p. 408.

3. Autograph letter signed, Houghton Library, Harvard University. The letter is dated 4 January 1844, undoubtedly an error for 1884. This is the only letter to Lowell from Mrs. Alexander I have located. It and the other letters in the Houghton collection are quoted by permission.

4. 2 February 1874: autograph letter signed, Houghton Library, Harvard.

left out words or changed them, as I remembered was the case with the passages I read over to H. J.⁵

During the next several months Lowell continued to ask for Norton's criticism of the poem and advice on proposed changes, but the actual revisions after the initial publication in the *Atlantic*—for Lowell's volume of poems *Heartsease and Rue* in 1888, and for the "Riverside Edition" of *The Writings of James Russell Lowell* in 1890—are relatively few and are limited to changes of words and phrases rather than reworking of parts. Lowell did decide after the poem's publication in 1874 that he should not have included Emerson and Longfellow among the Saturday Club members celebrated in the poem, both being "still in the flesh";⁶ but this was no longer an objection when he collected the poem in *Heartsease and Rue*, for both Longfellow and Emerson had died in 1882.

"Agassiz" is one of Lowell's finer poetic performances, and the fair copy sent by Lowell to Norton is a recent welcome acquisition (on the George Buell Alvord, Yale 1895, Memorial Fund) for the Yale Collection of American Literature. With the manuscript is bound a letter from Lowell to Mrs. Alexander, in whose home Lowell must have talked about the poem while he was still at work on it and who asked that the manuscript be given to her. The letter is suggestive of why literary manuscripts often do not survive and is worth printing in its entirety. ("Shady Hill" was the Cambridge home of Charles Eliot Norton. Lowell's wife Frances Dunlap was the daughter of the once prosperous Maine merchant John Dunlap; her widowed mother and sister Marcia often visited at Elmwood. Among the more engaging political issues during the 1870s was the gold and silver question in which the agrarian and silver interests proposed the restoration of bi-metallism. Lowell had asked Norton in his letter of 26 February 1874 to send the manuscript to Mrs. Alexander after the *Atlantic* printers had finished with it, but this Norton obviously did not do.)

5. Autograph letter signed, Houghton Library, Harvard. Lowell's original rough draft of the poem seems not to have survived.

6. Lowell to Norton, 28 May 1874: autograph letter signed, Houghton Library, Harvard. See also Lowell's letters to Norton, 2 March and 11 May 1874 in the Houghton Collection.

ELMWOOD, 16th Jan^y,
1875.

DEAR MRS ALEXANDER,

so soon as I got your second letter I went down to Shady Hill to get the Ms. of my friend Norton, & was very much taken aback when he told me that he had given it me more than two months ago. The truth was that I had asked for it when I got your first letter, but everything was driven out of my head by the sudden & dangerous illness of Fanny's sister, who with her mother was spending the winter with us. For eight weeks she was out of her head, a part of the time so violent that two strong nurses were needful, & we were so anxious [&] harassed that we could think of nothing else. But five days ago she began of a sudden to mend, & is now, thank God, altogether right again in mind & rapidly getting so in body likewise. It began with a seemingly harmless ulcer in a tooth, & that in some unaccountable way got hold of some nerve as a lever & tipped over the brain. It has been one of the most painful & afflicting maladies I ever saw. Fanny was at one time quite knocked up (out of *her* head for two days), & what with her sister in one chamber, Fanny opposite, & Mrs Dunlap, eighty four years old & stone-deaf, down stairs, I was nearly at the end of my own small stock of assorted wits.

To return from this sad parenthesis, what I had done with the wretched Ms. was as much beyond conjecture as a Western Senator's meaning when he undertakes to discuss the currency, but happening to thrust my hand for warmth into the pocket of my overcoat on my way home, I felt something for which I could not account, & on taking it out, behold your Ms. which had been lying there while two moons had waxed & waned! Now if we had not had a sudden change of weather, the cold suddenly closing on us with the snap of a steeltrap, I should not have put my hand in my pocket, but, on getting home, should have searched all my drawers, pigeonholes, & other inscrutable *caches*, & then written you that the dratted thing was lost. You would have thought me a great-sized monster of carelessness or something worse, & never invited me to dine on another peacock. Hedgehog would have been too good for me (porcupine I mean) with the quills on to remind me of my fault. But here it is & I am an honest man again. I will try to make the exchanges you wish, meanwhile I enclose two notelets—one of Longfellow & one of Holmes. They are better than if written with *malice prepense*.

We were very glad to hear of all your healths & should be happy to be as near the Piazza Santa Maria Novella as we were a year ago. Fanny unites with me in kindest regards to all of you & I remain always

affectionately your old friend
J. R. LOWELL.

When she eventually received the manuscript Mrs. Alexander had it bound in red-brown Florentine leather, lettered on the front cover simply "LOWELL / AGASSIZ." The text, written in black ink, was originally headed in ink "A Goodbye," then "An Elegy." and, finally, in pencil, in another hand (Norton's?), "Agassiz." It contains a number of corrections and revisions; in several places—among them, presumably, the two passages to read to Henry James—omitted words have been written in. The thirteen leaves of off-white paper, numbered by Lowell from one to thirteen, were trimmed in binding and now measure approximately $4\frac{3}{4}$ by $7\frac{7}{8}$ inches. An inscription written on a flyleaf, presumably in 1908 by Ida Agassiz Higginson, daughter of the scientist eulogized in the poem, records that the volume was given to her by her younger sister Pauline Agassiz Shaw, to whom Mrs. Alexander had given it. Mrs. Shaw was one of several Boston ladies who gave Francesca Alexander money for the Italian poor whom she looked after. From Ida Higginson the manuscript went to Mary Holcomb Higginson, whose bookplate appears on the inside front cover. The Library acquired it through a bookseller in April 1968.

The Alexanders visited America only once after their departure in 1853—for fifteen months during 1868 and 1869. They returned to Florence in September 1869, where Mrs. Alexander took to bed homesick. She wrote her cousin at the time:

I do not think that I am ill, only tired, and I realize that I have passed the gates of my prison perhaps never to escape from it entirely. The heat and glare are still extreme and I keep thinking of the watered streets and elm trees in Boston.⁷

Her niece writes:

From this time it became the dream of Aunt Lucia's life that they might come back and have a home among their friends in Boston, but it was a dream never to be realized. Finally . . . she gave up all thought of ever coming again to America, and in 1883 decided to have her boxes, which had been stored for so many years, sent out to Italy. But she had lost all heart for the things that she had especially wanted to have in a home in America, and family portraits by Copley and Stuart were never unpacked: they remained in the basement of the Hotel Bonciani until they were returned to America in 1919.⁸

Mrs. Alexander died in Florence on 19 May 1916. She was one hundred and two years old.

7. 11 October 1869: quoted in Swett, *op. cit.*, p. 312.

8. Swett, *op. cit.*, p. 219.

THE LOWELL MASON PAPERS

By Eva J. O'Meara

THE Yale Music Library has received from the estate of Henry Lowell Mason of Boston a gift of documents and correspondence assembled as source material for the biography of his grandfather, Lowell Mason, on which he had been engaged from about 1909 up to the time of his death in 1957. Mr. Mason's manuscript, "Lowell Mason, His Life and Work, 1792-1872," carries the life down only to the year 1852. To that point it thoroughly covers family background, the beginnings of Lowell Mason's career as church musician and educator and takes up his publications of sacred and secular music. Mr. Mason spared no pains to consult sources, identify persons, and verify dates. His work, somewhat revised, could well serve as the beginning of a complete, critical biography of Lowell Mason, a desirable contribution to the history of American music.

Personal records from Lowell Mason's own hand include two journals, one of them kept during his first visit to Europe (in 1837), when he went to Germany and Switzerland to investigate methods of elementary instruction and to collect songs and choruses that he could adapt to his own use in the public schools of Boston. The other journal covers his second visit (in 1852) to the Continent and England. His interest then was chiefly in church music. He writes of attending services in the principal cities, of being favorably impressed with some and severely critical of others. He also heard concerts of secular music and met leading musicians of the time. Everywhere he appears to have been very well received—surprisingly well considering that he was an American with little reputation beyond his native New England and speaking no language but English. On this second trip his wife Abigail also kept a journal; some of her entries are combined with his in the *Musical Letters from Abroad*, published in 1853. It was Mrs. Mason who began with an account of a stormy crossing of the Atlantic, the sudden death of a passenger following an attack of delirium tremens, and his burial at sea. "It was very thrilling."

There are also two diaries with spaces for daily entries. The one for 1852 is partly filled with appointments, purchases, and addresses; financial transactions are noted on blank pages at the end. Here we

find the answer to a question that has long puzzled us: What was the cost in dollars of the library of Dr. Johann Christian Heinrich Rinck, which Lowell Mason bought from his son at Darmstadt in 1852? There is an entry:

June 16. Graubner & Sons, Frankfurt, Fl. 1000, about [\$] 555

In the Journal for the date June 18 we find:

Paid Mr. Rinck 500 Florins (on Frankfurt Bank with note for the exact amount & took a bill of sale, with duplicate)

It is plain, then, that the five hundred florins would have been equivalent to about \$275. (Mr. H. L. Mason had given the bill of sale to the Music Library several years before his death.)

The correspondence comprises about 350 letters, 145 of them written by Lowell Mason himself—autographs or typewritten copies—and 50 letters addressed to him. For the rest, there are letters written or received by Abigail Mason and other members of the family and, in addition, correspondence carried on by Mr. Henry L. Mason in the course of his work. In general, we find more of personal than of professional interest. Lowell Mason's life-span is unevenly covered: while his engagement by a group of Boston churches to take charge of their music is fully documented, there is nothing covering his appointment as director of music instruction in the public schools of Boston and not a line about the controversy that led to his replacement, to his severing all connection with Boston and, after a year abroad, removing his residence to New York and later to Orange, New Jersey.

Nothing in the correspondence sheds any light upon Lowell Mason's employment of Alexander Wheelock Thayer, or upon any service Thayer may have performed in connection with the library. There are no letters to Thayer or from him; his name is not even mentioned. A comparison of dates, however, suggests the possibility that Thayer's memory may have been at fault when he supplied personal information to Sir George Grove for the *Dictionary of Music and Musicians* (1879–89). It could not have been true, as Grove has it, that in Boston, between 1856 and 1858 Thayer catalogued Lowell Mason's library, for Mason had been gone from Boston since 1852. He wrote, in a letter to his grandson on August 29, 1855: "Do you know that I live

in Orange now? And that I have all my books here?" There is another possibility however. On Thayer's earlier return from Germany, from 1852 to 1854, he came to New York and took a position on the editorial staff of the New York *Tribune*. Lowell Mason, after his year of European travel, was also living in New York from 1853 to 1854 and Thayer could have had access to the library during those two years. In a memoir of Lowell Mason published in 1879 he wrote:

A young writer on musical topics in the periodical press, upon partial information, made a somewhat bitter attack upon him. No other notice was taken of it than was involved in Mr. Mason's inviting him to his house and giving him the free use of his library.

What more natural than that, in gratitude, Thayer would have helped to put the books in order?

One set of letters is of special interest, for it makes clear the bond with Yale which brought the library to the Divinity School in 1873. Lowell Mason had taken a leading part in the establishment of a Congregational church near his home in South Orange. To the end of his life he was a devoted member, occupied with its music and concerned in all its activities. In June 1860, George Blagden Bacon, still a theological student, came there to fill the pulpit for a single Sunday. After hearing him, Lowell Mason wrote, as one father to another, to the Reverend Leonard Bacon of the Yale Divinity School, saying after a long preliminary, disparaging of sermons in general:

Dear Sir, I do not wish to flatter, but I do wish to tell a father how much I was gratified by the doings of his Son. For a long time I have not listened to two sermons so interesting & truly instructive.

In March of the following year George Blagden Bacon was installed as Minister of the Orange Valley Church and was ordained there.

High regard for his young pastor did not keep Lowell Mason from taking him to task upon matters within his own competence. English pronunciation was one; he would send him a list to practice on in spare moments, but for immediate attention:

there is one word which I have mentioned before, but which I will repeat here . . . It occurred *twice* certainly last Sunday, & once it stood out boldly, for it came in a tender passage—the word is *nothing*—pronounced naw-thing. instead of nuthing.

Gestures were another source of distress, "fisting" above all:

Last Sunday morning I enjoyed your sermon *much* . . . But, dear Sir, I only looked up to you once—once during the whole sermon—and what do you think I saw—both hands folded! . . . This is all I have to say, this time, on the war attitude.

Criticism of this kind, always tempered by protestations of affection and esteem, must have been taken in good part, for relations between the Mason family and their pastor became increasingly close and warm. They all wrote to him—Abigail, the sons, and their wives—one daughter-in-law even composed her letters in verse. It came about naturally, then, that George Bacon should have had a voice in the disposal of the library when the time came to carry out Lowell Mason's wishes. As A. W. Thayer wrote in 1879:

In the purchase of books for his library Dr. Mason by no means confined himself to such as he could read or use in works. He collected for the use of others, and with the intention of making a collection which after his death should be deposited in some institution for the public benefit.

The Yale Divinity School, where the Reverend George Blagden Bacon had studied, was the institution chosen.

The legacy of letters and records comes in time for the centenary of Lowell Mason's death, August 11, 1872, and of the gift of his library in March of 1873. Where professional interests are concerned we find confirmation of what has already been published, but little that is new. Students and colleagues recall the quality of Lowell Mason's teaching, as for instance, Horace Mann:

Your lessons appeared to be models, worthy the imitation of teachers in all other branches. I have never before seen anything that came nearer to my *beau idéal* of teaching.

Lowell Mason himself, where he writes of church music, is emphatic in his conviction that it should be, above all, a contribution to worship. These are intimate papers, and what comes through most clearly is the personal quality of Lowell Mason himself—his benevolence, generosity, the evangelical piety by which he lived; also touches of playful humor. We should have been glad to know him, and we are thankful to inherit his memorabilia.

RECENT ACQUISITIONS

ATKINSON, EDWARD. Some 60 autograph letters addressed chiefly to him as Master of Clare College and Vice-Chancellor of Cambridge University from bishops, statesmen, peers, and clergy of the Victorian era. *From Stephen R. Parks, 1961.*

ATLAS, AMERICAN. A folio volume containing 44 maps most of them published by Thomas Jefferys in London around 1776. Listed in the inventory of the library of George Washington, the atlas was sold by his heirs in 1876 and was acquired from the family who bought it at that sale. *Gift of the Acorn Foundation (Alexander O. Vietor, 1936, and Anna-Glen B. Vietor) to the Map Collection of the University Library in memory of the late Mrs. Arthur W. Butler of New York, N.Y.*

AUBERT, MARCEL. An autograph letter signed and an autograph postcard signed, 1945 and 1948, to Charles M. Fleischner, 1923. *From Mr. Fleischner.*

BACON FAMILY. Additional correspondence, photographs, and manuscript and printed material for the Bacon Family papers, 1819-1933. *From Mrs. Leonard Bacon.*

BANGS, JOHN KENDRICK, 1909. A printed Christmas card with text by him, issued in Boston in 1910, not described in the *Bibliography of American Literature*, Vol. I. *From Seven Gables Bookshop, New York, N.Y.*

BENÉT, STEPHEN VINCENT, 1919. Twelve of his first editions, mostly inscribed to John Williams Andrews, 1920, with four autograph letters and three typed poems addressed to Mr. Andrews, for the John Williams Andrews collection. *From Mr. Andrews.*

BROCH, HERMANN. Correspondence

between H. F. Broch de Rothermann and Mr. and Mrs. Henry S. Canby, Mrs. Jean Starr Untermeyer, and Mr. and Mrs. Erich von Kahler, chiefly concerning Hermann Broch. *From Mr. Broch de Rothermann.*

CARROLL, DOUGLAS G., JR., 1937. Typed copies of his diaries, 1929-47, including those for his years at Yale, 1933-38. Use restricted. *From Dr. Carroll.*

CHRISTIAN, MARCUS B. Manuscript and typed drafts of his *The Liberty Monument* (New Orleans, 1970). *From Professor Christian.*

COXE, GEORGE HARMON. Additional manuscript material for the Coxe collection. *From the author.*

CREWS, JUDSON. First editions of 10 of his books, periodicals with contributions by him, and additional manuscripts and correspondence for the Crews collection. *From the author.*

CROKER, JOHN W. (1780-1857). About 750 letters to and from him. *Purchased on the Albert H. Childs Fund.*

CUBA. Some 93 reels of film made by David Stone pertaining to the social, economic, and political life of Cuba under Fidel Castro. Use restricted. *From the Antilles Research Project.*

CUSHING, HARVEY, 1891. An autograph note signed and two typewritten notes signed to Charles M. Fleischner, 1937-38. *From Mr. Fleischner.*

DARRACH, WILLIAM B., 1859. An autograph letter signed to Barton Darrach, 16 July [1859], describing his life as a Yale senior. *From Lindley Eberstadt.*

DRYDEN, JOHN. A copy of his broadside *Prologue to the Dutchess, on Her Return from Scotland* ([London] Printed for Jacob Tonson, 1682).

Wing D-2337. *Purchased on the Arthur M. Rosenbloom Fund.*

ELIOT, GEORGE. BBC scripts for the television presentation of "A Portrait of George Eliot" and "Daniel Deronda." *From Professor Gordon S. Haight.*

EMERSON, RALPH W. Thomas Carlyle's copy of his *Essays*, First Series (Boston, 1847), with an inscription from Professor Chauncey B. Tinker to Professor Karl Young. *From George B. Young*, 1934.

FRANCESCO DI GIORGIO MARTINI. A manuscript written on paper in Italy about 1500 of his *Trattato di architettura civile e militare*. *Purchased on the Edwin J. Beinecke Fund.*

GARDNER, EUGENE C. Manuscript and printed material dating from 1876 to 1929, chiefly pertaining to the Chinese students brought to America to study by Mr. Gardner. *From Mrs. Myron R. Williams.*

HARRISON, ROSS G., 1907 Hon. Typed lecture notes of three of his seminars on experimental embryology, 1932-33, taken by Jane M. Oppenheimer, 1935 Grad. *From Miss Oppenheimer.*

HEALY, KENT T. Correspondence, manuscripts, notes, and other files relating to Professor Healy's concern with railroad transportation and his membership on the Committee on Transportation, Department of Economics, Yale University, chiefly from 1930 to 1949. *From Professor Healy.*

HELBURN, THERESA. A group of books, chiefly of American and British drama, from her library for the Theatre Guild Archive. *From Mrs. Eric Kocher.*

HOWLAND, HENRY E., 1854. Twenty-nine autograph letters signed primarily to Edward [Buffum?], 1850-53. *From John Swingle*, 1943.

INCUNABULA. (All purchased on

the Beinecke Fund except numbers 17 and 21.)

1. ALEXANDER MAGNUS. *Historia Alexandri Magni*. [German] (Adapted by Johann Hartleib). Strassburg: Martin Schott, 12 June 1493. Folio. Goff A-1267.
2. AUGUSTINUS, Aurelius. *Epistolae*. [Strassburg: Johann Mentelin, not after 1471]. Folio. Goff A-1267.
3. BESSARION (*Cardinal*). *Epistolae et orationes*. [Paris:] Guy Marchant, 21 Oct. 1500. Quarto. Goff B-520.
4. BIRGITTA, S. *Orationes*. [Rome? Eucharius Silber? about 1499?]. Octavo. Not in Goff.
5. BONAVENTURA, S. *Opuscula*. Cologne: Johann Koelhoff, the Elder, 24 Dec. 1486. Folio. Goff B-925.
6. ——. *De castitate et munditia sacerdotum*. Paris: [Pierre Poulhac, for] Denis Roce, partly for Jean Petit [after Feb. 1498]. Octavo. Goff B-867.
7. ——. *De preparatione ad missam*. [Cologne: Johann Guldenschaff, 1488-89]. Quarto. Goff B-934.
8. ——. *Meditationes vitae Christi*. Pavia: [Franciscus Girardengus and Johannes Antonius Birreta, for] Jacobus de Paucis Drapis Burgofrancho, 4 Mar. 1490. Octavo. Goff B-896.
9. ——. *Psalterium maius Beatae Mariae Virginis*. [Basel: Martin Flach, about 1473-75]. Quarto. Not in Goff. GW 4798.
10. ——. *Stimulus amoris*. Paris: [Georg Wolf, for] Jean Petit [about 1489-1500]. Octavo. Goff B-967.
11. DIOGENES LAERTIUS. *Vitae et sententiae philosophorum*. (*Italian*). Venice: Joannes Rubeus Vercellensis, 20 May 1489. Quarto. Goff D-231.
12. FESTUS, Sextus Pompeius. *De ver-*

- borum significatione. Milan: [Pamfilio Castaldi] 3 Aug. 1471. Quarto. Goff F-141.
13. HENRICUS DE GORICHEN. De praedestinatione et reprobatione divina. [Esslingen: Conrad Fyner] 1474. Folio. Goff H-22.
 14. HENRICUS DE HASSIA. Secreta sacerdotum (Corr & Ed: Michael Lochmaier). [Leipzig: Wolfgang Stöckel] 1497. Quarto. Goff H-32.
 15. HILARIUS LITOMIRICENSIS. Tractatus contra perfidiam aliquorum Bohemorum. Strassburg: [Printer of the 1483 Jordanus de Quedlinburg (Georg Husner)] 15 June 1485. Quarto. Goff H-271.
 16. INDULGENTIAE. Indulgentiae ecclesiarum principalium urbis Romanae. [Rome: Adam Rot, about 1471-74]. Quarto. Goff I-68.
 17. JACOBUS DE CLUSA. Sermones dominicales. [Speier: Printer of the 'Gesta Christi,' about 1472]. Folio. Goff J-35. *Gift of Mrs. Harvey D. Gibson and Mrs. Whitney B. Atwood in memory of Edwin J. Beinecke, 1907.*
 18. JUSTINIANUS. Codex. Codex Justinianus (with the *Glossa ordinaria* of Accursius). Mainz: Peter Schoeffer, 26 Jan. 1475. Folio. Goff J-574.
 19. LASCARIS, CONSTANTINUS. Ἐρωτήματα (Erotemata) [Greek]. Milan: Dionysius Paravisinus, 30 Jan. 1476. Quarto. Goff L-65.
 20. MIRABILIA ROMAE. [Sant' Orso, Joh. de Reno, about 1475]. Quarto. Not in Goff.
 21. NICOLAUS DE DINKELSBUEL. Collecta et praedicata de passione Christi. [Speier: Printer of the 'Gesta Christi,' about 1472]. Folio. Goff N-101. (Bound with no. 17 above.) *Gift of Mrs. Harvey D. Gibson and Mrs. Whitney B. Atwood in memory of Edwin J. Beinecke, 1907.*
 22. PEROTTUS, NICOLAUS. Rudimenta grammatices. [Lyons or Toulouse?: Martin Huss?, about 1476?]. Quarto. Not in Goff. Stillwell P-272.
 23. PROBA FALCONIA. Carmina, sive Centones Vergilii. Brescia: Bernardinus de Misintis, 25 Mar. 1496. Quarto. Goff P-988.
 24. SALLUSTIUS CRISPUS, Gaius. Opera. Venice: Johannes de Colonia and Johannes Manthen, 23 Mar. 1474. Quarto. Goff S-56.
 25. VERGILIUS MARO, Publius. Opera. (Comm: Servius). Venice: Jacobus Rubeus, Jan. 1475. Folio. Goff V-166.
 26. VERSOR, Johannes. Quaestiones iuxta textum De anima Aristotelis (cum textu). Cologne: Heinrich Quentell, 5 Sept. 1496. Quarto. Goff V-249.
- JOHNSON, JAMES WELDON. Additional manuscript and printed material by and about him and other Negroes for the Johnson Memorial Collection. *From Mrs. Johnson.*
- JOHNSON, SAMUEL (1823-1908). Three manuscript journals, consisting of sermons, essays, and notes, and an account book, 1843-72. *From Walter Pilkington, Librarian, Hamilton and Kirkland Colleges, Clinton, N. Y.*
- JONES, LEROI. Additional printed material for the Jones collection. *From Dr. John Baker.*
- KELLOGG, CHARLOTTE. Correspondence (including six letters and a card from Paderewski), manuscripts, legal and other documents, photographs, awards, and miscellaneous printed material, 1911-61. *From Jean Kellogg Dickie.*
- LIPPMANN, WALTER. Approximately 78,000 pieces of additional cor-

respondence for the Lippmann collection. *From Mr. Lippmann.*

LOWENHAUPT, WARREN H., 1914. Correspondence, manuscripts, and printed material relating to Mr. Lowenhaupt's career, 1911-67. *From Henry S. Lowenhaupt and Malcolm D. Lowenhaupt.*

MACAULAY, Dame ROSE. The signed, corrected typescript of her *And No Man's Wit*. *From Miss Hazel Osborn for the Osborn Collection.*

MACLEISH, ARCHIBALD, 1915. The typewritten manuscript signed for his speech at the Yale Class of 1915 dinner on the occasion of its 55th reunion, with manuscript corrections and revisions. *From the author.*

MALONE, EDMOND. Three letters written in the third person, one to Mr. Booth, the others to unnamed recipients, [1799?-1805], with an autograph letter signed from Benjamin Kennicott to Thomas Percy, 7 April [1772]. *From Messrs. Hofmann and Freeman, Shoreham, Sevenoaks, Kent, for the Osborn Collection.*

MASSENET, JULES E. F. His *Werther, drame lyrique . . . (D'après Goethe) . . .* (Paris, 1893). *From the Quinnipiac College Library.*

MATTHIAS, BLANCHE C. Letters to her from Claude Bragdon (17), Frederick Mortimer Clapp (38), Zona Gale (23), and Walt Kuhn (11). *From Mrs. Matthias.*

MATTHIESSEN, F. O., 1923. The original typescript of his "A Record of the Transcontinental Auto Trip made by J. L. Pond, H. B. Tyson [and] F. O. Matthiessen, Summer of 1919." *From J. Lawrence Pond, 1923.*

MAY DAY STRIKE. A box of manuscripts, notes, and printed material pertaining to the strike at Yale, May 1970. *From C. P. Gagarin.*

MILL, JAMES. An autograph letter signed to the bookseller Josiah Con-

der, 12 August 1815. *Given in memory of Professor Jacob Viner by James M. Osborn.*

MILLER, JOAQUIN. His *How I Became Chief of the Scalplocks* (Los Angeles, 1970), one of 200 copies. *From William P. Wreden.*

MISCELLANEOUS. A group of books, including George Herbert's *A Priest to the Temple* (London, 1671). *Given in memory of Charles E. Nixdorff by his widow.*

More than 100 volumes, chiefly on history, the arts, and letters. *From Clarence A. Walworth.*

A collection of 111 volumes, of German literature and art and other miscellaneous subjects. *From Mrs. William B. Watson.*

NOTESTEIN, WALLACE, 1908 Grad. His papers and other historical materials for the period 1899-1969, chiefly comprising his voluminous correspondence with other historians and with public personages, as well as personal and family correspondence, manuscripts, pamphlets, and other printed materials, and a file on his relationship to the Parliamentary Diaries Project. *From Mrs. Notestein.*

PRICE, PAULINE. Her "Garland Album," consisting of original verses contributed by her friends, Fincastle, Virginia, 1854 and later. *From Mrs. Jack B. Tate.*

RECORDINGS. Eighty-two 10-inch and 181 twelve-inch 78 r.p.m. records. *From Mr. and Mrs. S. B. Deming.*

ROLLINS, CARL P., 1920 Hon. A group of early examples of student printing at Yale, produced chiefly by Mr. Rollins' students on the Library's Albion hand-press. *From Eric H. Haight, 1927.*

RUSSIA. A nineteenth-century manuscript account of the Russian Empire, written in English in January 1863, formerly Phillipps Ms. 24087.

From Valerian Lada-Mocarski for the Osborn Collection.

SHELDON, EDWARD. Four letters to John D. Kernan, Jr., written between about 1926 and 1945. *From Mr. Kernan.*

SOUTHEY, ROBERT. The original first draft of his *Life of Nelson*. *Purchased on the Albert H. Childs Fund.*

STOKES, ROSE PASTOR. Correspondence, manuscripts, and printed material pertaining to Mrs. Stokes' interest in various social causes, 1905-33. *From John M. Whitcomb, 1930.*

WALPOLE, HORACE. An autograph letter written in the third person to Edmond Malone, 30 March 1785, chiefly concerning errors in the historical plays of Shakespeare. *Given in memory of George L. Lam, 1951 Mus., by James M. Osborn.*

WOMEN AT YALE. A notebook compiled by David Lee Saurer, 1970, containing statistics, documents, and clippings on Yale's attitude toward women since 1783, a history of women at Yale, and material on the coeducation of Yale in 1969. *From Mr. Saurer.*

WRIGHT, ARTHUR W. (1836-1915). Correspondence, manuscripts, and printed material pertaining to Professor Wright's experiments in physics and his career at Yale, 1866-1906. *From Mrs. William J. Foote, Mrs. William E. Hoblitzelle, Mrs. Samuel C. Lovejoy, Sr., and Mrs. Norman Holmes Pearson.*

YALE. The minute book for the Yale Club of Eastern Fairfield County, Connecticut. *From Cameron Clark, Jr., 1945 S., and Arthur Greenfield, 2d, 1947.*

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CONTRIBUTORS TO THIS ISSUE

HELEN B. PETRULLO is Professor of English at Kansas State University, Manhattan, Kansas.

SINCLAIR LEWIS, 1907, received an honorary degree from Yale in 1936 and the Nobel Prize in Literature in 1930. He died in 1951.

RICHARD STODDARD is a graduate student in the History of the Theater at Yale.

PAUL F. BETZ is Assistant Professor of English at Georgetown University. He is now at work on a catalogue of the Dove Cottage holdings.

CORA E. LUTZ is Cataloguer of pre-1600 manuscripts in the Beinecke Rare Book and Manuscript Library.

THOMAS WORTHAM is Assistant Professor of English at the University of California, Los Angeles.

EVA J. O'MEARA was formerly Librarian of the Music School Library. Her article "The Lowell Mason Library of Music" appeared in the GAZETTE for October 1965.

YALE LIBRARY ASSOCIATES

THIS organization was founded in February, 1930. Its object is to increase the resources of the Yale University Library by securing gifts and by providing funds for the purchase of books, manuscripts, and other material which the Library could not otherwise acquire.

Membership is open to anyone giving an annual subscription of twenty-five dollars or more or an equivalent gift of books or other material needed by the Library. The latter must be given specifically through the Associates. Checks for contributions should be made payable to Yale University, and should be mailed to the Secretary, Yale Library Associates, Box 1603A Yale Station, New Haven, Connecticut, 06520. By ruling of the Internal Revenue Service, the first six dollars of every contribution are excluded from tax deductibility, this being the value of the annual subscription to the LIBRARY GAZETTE, which is sent to every member.

Privileges of Members: They will receive copies of the LIBRARY GAZETTE, all publications of the Associates, invitations to events sponsored by the Associates, and the privilege of occasional use of the Library.

The Secretary will be glad to give any further information that may be desired about the organization and its work.

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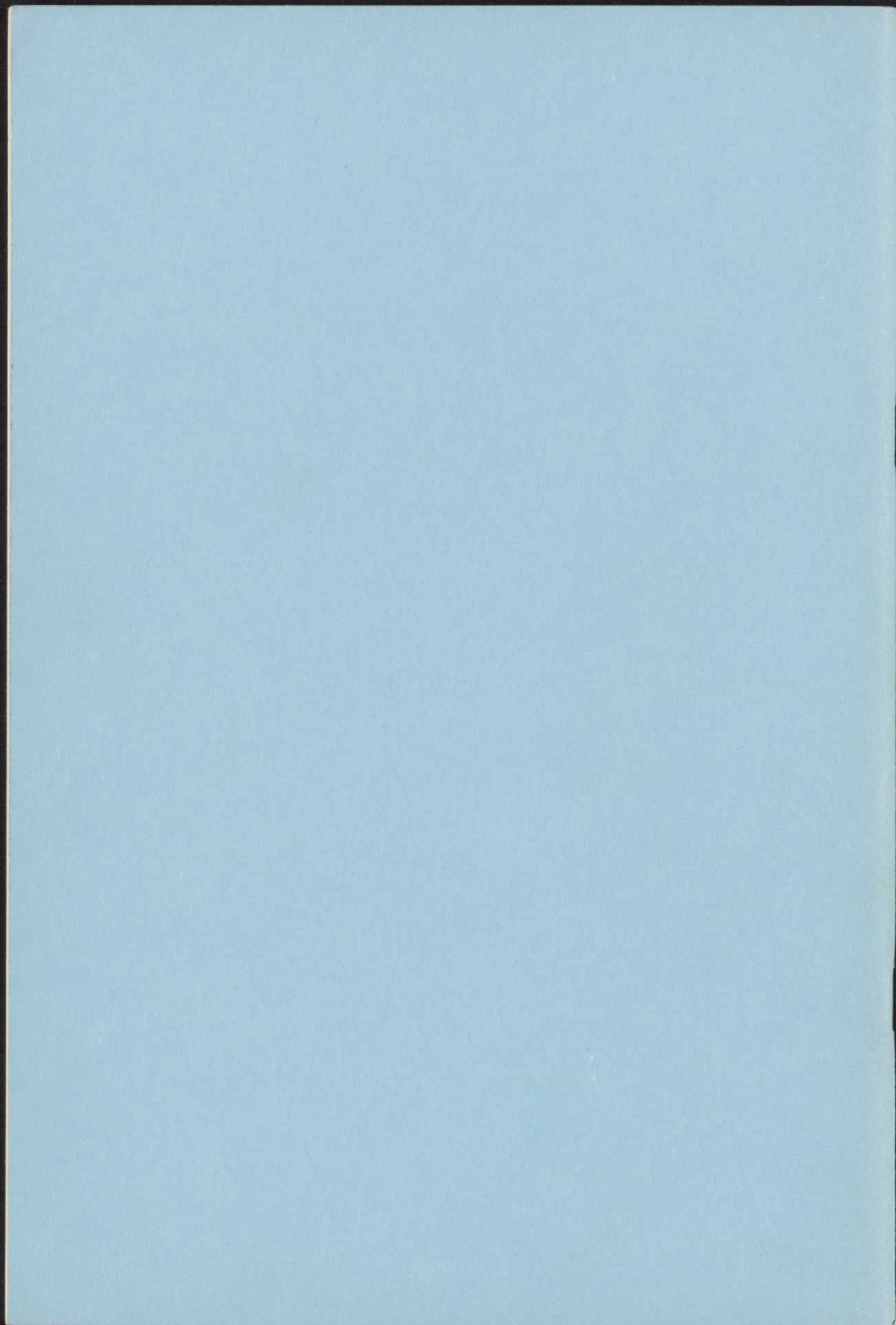
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copy

P.O. Box 25
Carmel Valley
California, 93924

May 10, 1972

Mr. Herman Kahn
Yale University Library
New Haven, Connecticut 06520

Dear Mr. Kahn:

This is to notify you we are shipping the box of material as of tomorrow. It contains the William Allen White items plus the Woodrow Wilson book, inscribed, and the picture of White and Roosevelt. We were loth to part with the latter, but the ink is fading now. The Armitage correspondence, notes from Herbert Hoover, some minor but quite interesting Jeffers things- (you will notice some holograph notes of the latter just back of the first Armitage letter in my packet), With the few other items listed on the accompanying sheet make up the contents.

May I call to your attention the inscription under the lovely photograph of Una Jeffers in the Greenan book. We went through the Armitage letters, tagging them for your convenience; there are two restricted. The first letter in my packet is a complete statement of his theory of book design, which he helped to revolutionize. His advertisement for the Loving Shepherdess, and a set of prints is in the box.

My husband, James, and I would like to tell you how much we appreciate the opportunity you have afforded us to house this and future precious material under the roof of my old Alma Mater. We are indeed grateful.

If you have a moment please read the White letter concerning the death of his daughter. It is memorable. Please forgive me if I close with an anecdote revealing the respective characters of Father and General Funston, another member of the Kansas class at Lawrence. (Funston' inscribed book is in the box).

Dad told this with great relish. In brief it concerns the outing of the two men to what is now Colorado Estes Park. Along the trail they met a grizzly bear which Funston insisted on tracking to it's lair, a large den in the rocks. Said Funston, "you stay outside the cave with the rifle, Vernon, and I'll go inside and stir up the bear; be sure and shoot the second thing that comes out!" It took Father some time to dissuade his friend from that rash undertaking!

We hope everything arrives in good order.

Yours sincerely,

J.K.D

copy
List of items to be added to the Vernon Lyman Kellogg and
Charlotte H. Kellogg Collection

Early photograph of Herbert Hoover at his (Sec. Commerce?) desk
inscribed to Kelloggs

The Government of the State and Nation, by L.B. Kellogg
1st.ed., Boston 1901, inscribed

Memories of Two Wars, by Brigadier General Frederick Funston
Illustrated first edition, 1911, inscribed to the Kelloggs at Manila

Stiskaan by John Muir, 1909, inscribed

Criterion Books Inc., 1958 East European Institute anthology of
English poetry, including Jeffers, inscribed to Charlotte Kellogg
from Robin. (Jeffers)

La Vita Nuova, Dante, Vellum 2nd Italian ed. with plates by
Dante Gabrielle Rossetti, 1903, monogrammed, Charlotte M. Hoffman

List of items for the Jean Kellogg Dickie and James Dickie Collection

Ave at Vale Robinson Jeffers MCMLXI Grabhorn Press one of 250 copies

Of Una Jeffers by Edith Greenen, Ward Ritchie Press, 1939, inscribed

Letters from Herbert Hoover and Lou Hoover to Jean Kellogg and
James Dickie, also telegram to Jean referring to illness of her
parents, testifying to continued faithful concern for friends
even from White House.

Letters from Nicholas Roosevelt to Jean Kellogg and James Dickie

Letters from Merle Armitage to Jean Kellogg

Letters from Merle Armitage to James Dickie

Letters from Fraser Drew re. Jeffers and "the Laming Shepherdess"

sent May 11, 1972
from Carmel Valley, Ca.



Yale University Library,

1603A Yale Station

New Haven, Connecticut 06520

October 25, 1972

*I gratefully acknowledge the receipt of the gift mentioned below and extend to you
our sincere thanks.*

Faithfully yours,

RUTHERFORD D. ROGERS

University Librarian

For Historical Manuscripts

Letters received by Vernon Kellogg, Charlotte Kellogg and Jean Kellogg from William Allen White, 1921-1940; letters received by James Dickie and Jean Kellogg Dickie from Mr. and Mrs. Herbert Hoover, Nicholas Roosevelt, Fraser Drew, Merle Armitage, and Mr. and Mrs. Eugene Meyer, 1929-1970. Books inscribed by William Allen White, and photographs inscribed by William Allen White and Herbert Hoover; miscellaneous printed materials concerning Robinson Jeffers.

To Mrs. James Dickie
P. O. Box 25
Carmel Valley, California 93924

Mr. Herman Kahn
Sterling Memorial Library, Yale University
New Haven, Connecticut 06520

Dear Mr. Kahn:

This letter was begun before we received the March Alumni Magazine containing your article. My husband and I both enjoyed your succinct portrayal of the vast fields of historical manuscript collecting. Much enlightened thereby, I send, nevertheless the gist of the original note.

First, you will remember the Charlotte and Vernon Kellogg collection presented to you and Mr. Rogers in May of 1970. Like those other persons mentioned in your article I am delighted to have it preserved at Yale, as I know my parents would be. As to "who shall have access" I realize there is more scholarship and less bias at Yale than at most institutions and should be glad to have a scholar or scholars working on the relations of America and modern Poland use my Mother's papers. To be sure, some of the letters include controversial topics. However, since the deaths of the Robert Woods Bliss I see no objection to publication of this missing link in a cloudy period. Incidentally, if any mention has been made of the Kellogg gift I should be happy to receive a copy of the publication in which it appeared.

In spite of Yale's already extensive collections I note you refer to "the furious competition" to acquire further material-granted noteworthy. I understand also the field has widened to include documents primarily of social and intellectual interest. Bridging both fields would you wish to add now to the Kellogg file the William Allen White items listed on an accompanying sheet? Vernon Kellogg and William A. White were brought up together in Emporia, Kansas. It is hard to say whether Will White or Herbert Hoover was Father's best friend, perhaps both. Did you know that Vernon Lyman Kellogg was the son of Lyman Beecher Kellogg of the New England Beecher family, who was Kansas Attorney General and head of the State Normal School there! The Will White books might make a nice exhibit for Mr. Rogers; and the letter about the death of Mary White comments on White's widely published article at the time, and is a moving philosophical utterance by a great American. Kindly let me know if you wish me to send these items.

At this time I should also like to say that my husband and I possess a group of about a hundred letters from the impresario designer and book publisher, Merle Armitage. Mr. Armitage has already given his entire collection to the University of Texas. Our letters offer an interesting cross reference and insight into the working methods of this friend of some of America's and the world's greatest artists. In the Yale Library there must be at least two copies of the "Loving Shepherdess" by Robinson Jeffers purchased from myself and presented by the late Eugene Meyer. This limited edition, worth now about \$300. per copy was conceived and financed by myself with the encouragement of Armitage. Ward Ritchie spent two years hand setting it in Bembo type. Designed by Armitage, it bore the seal of Random House, but since there were only 115 copies for which I printed the entire edition of etchings, it was all subscribed. The books were signed by Jeffers and myself. Armitage did a book also of my husband's drawings for children. We have an unusual collection of inscribed Armitage books, Ward Ritchie correspondence, Muir, Jeffers, Steiglitz and Jeffers items (I note you feature western Americana.)

E Weston In view of all this and the uncertainties of life

Copy

do you think it might be useful now to set up a sequential file to that of my parents which would eventually contain the best of our material, some of which overlaps the C.K. and V.K. papers? We might start with the Armitage letters and one or two Jeffers letters. We have had no rain this year and our Valley is not the best and safest place, tinder dry as it is. But we shall be glad to have your thoughts on all this. (I believe the University of Iowa is trying for a complete Armitage collection.

Kindly convey my sincere regards to Mr. Rogers. Perhaps he might care to read this little epistle if he has time.

I hope you are well and remember your kindness and interest at the time of our meeting.

With best wishes,
yours sincerely,

J.K.D.

P.S. With an eye to the burden of itemizing, my own lists will suffice, including the original one of 1970. We have copies here.

The new file suggested above, if approved, would stand as the Jean Kellogg and James Dickie file.

P.O. Box 25
Carmel Valley
California 93924

May 9, 1977

Mr. Rutherford David Rogers
University Librarian
Yale University Library
1603 A Yale Station
New Haven, Connecticut 06520

Dear Mr. Rogers:

Perhaps you will remember my visit to Yale in May of 1970 for the purpose of establishing the Vernon and Charlotte Kellogg collection, and subsequently the James and Jean Kellogg Dickie collection.

It was with real sadness that I learned of the death of Mr. Kahn who was such a learned and sympathetic person. I know you must miss his presence.

Much has transpired since then and we read with interest of the increasing importance of Yale as a repository of American historical collections.

I felt I should like to inform you that I am at present engaged on a memoir of my parents - Vernon and Charlotte Kellogg, and that I shall be drawing on material in our collection at Yale. The story would include, besides sidelights on the Hoover years, hitherto unpublished material on my mother's relief efforts inside occupied Poland from 1940 on, documented with letters to her from Arthur Bliss Lane. Mr. Kahn kindly sent me about 30 Xerox pages of the latter.

I had told Mr. Perrin Galpin I hoped some Yale scholar might have researched this period in Polish-American relations, but perhaps I can throw a little light on it in my necessarily brief review of the period, which includes Paderewski's last residence in this country.

I am not sure if I shall have to return to New Haven once more to research our files or others you might possess on this little slot in history, but in any case would inform you if there are any solid prospects of publishing my memoir.

Since visiting New Haven, I have added a substantial William Allen White collection to the Kellogg file, and an extensive Merle Armitage correspondence to the Dickie file- all channeled through Mr. Kahn.

I hope you are in good health and will remain at Yale as long as possible. I see President Brewster will be going abroad. With all good wishes in which my husband joins,

yours sincerely,

J.K.D.

(Mrs. James Dickie)

copy

Yale University Library

New Haven Connecticut 06520



Rutherford David Rogers
University Librarian

May 16, 1977.

Mrs. James Dickie
P.O. Box 25
Carmel Valley
California 93924.

Dear Mrs. Dickie,

How nice to have your letter of May 9. Yes, we miss Herman Kahn as both friend and very talented colleague, and word has just reached us of his widow's death two weeks ago. This loss is somewhat assuaged by the outstanding performance of Mr. Kahn's successor, Larry Dowler. He is carrying on in a way that Herman would applaud.

Thank you for informing me about your current research. It would be a pleasure to welcome you back to Yale, but if you do not come we want to do whatever we can to facilitate your research. Thank you, too, for augmenting the Kellogg and Dickie files. Your continuing interest and assistance are greatly valued.

President Brewster presided at his last Yale Commencement this morning and was surprised with an honorary degree for himself. Cy Vance administers the oath as Ambassador two hours from now at Kingman's residence.

With good wishes to you and Mr. Dickie.

Cordially,

Rutherford D. Rogers
University Librarian

RDR/pm

Yale University Library

New Haven Connecticut 06520



9 April 1979

Mrs. Jean Kellogg Dickie
428 Monroe Street
Monterey, California 93940

Dear Mrs. Dickie:

We have just begun work on a more permanent arrangement and catalog of the Kellogg and Dickie files and I wondered if there might be any additional materials that you would like to add to the collection at this time. We will of course appreciate receiving any additions to the collection at any time that is convenient for you, but it would be helpful to have as nearly complete a collection at this time, while work is in progress.

On a personal note, I should tell you that when Mr. Kahn was alive, it was my privilege and responsibility to accession the manuscripts received by the Library. I always relished the receipt of your gifts because they were such fascinating letters. Regretably, I no longer have the opportunity to read all of the documents that we receive, but I think I might be tempted to steal a few hours from administrative duties in order to read any items you may add to your collection.

Sincerely,

A handwritten signature in cursive script, reading "Lawrence Dowler".

Lawrence Dowler
Associate Librarian
Manuscripts and Archives

LD/plw

428 Monroe Street
Monterey, California 93924

19 April 1979

Mr. Lawrence Dowler
Associate Librarian
Yale University Library
New Haven, Connecticut 06520

Dear Mr. Dowler:

Thank you for your kind letter of April 9. I was pleased to hear work had begun on a catalog of the Kellogg and Dickie files. In response to your suggestion, I am sending (by United Parcel) additional material for those files. I have hurried a little in preparing the list since I am about to be called to Jury duty here in Monterey. You will note that I have incorporated a few pertinent notes clarifying the significance of the items in question and that, due to my having inherited some family friendships, there may be an overlap between the collections. Naturally we still retain volumes and photographs which are still part of our daily lives here.

You say you may " steal a few hours from administrative duties" to read some of this material. In that case I could point to the Clapp letters, especially the extraordinary one dated June 7, 1960 written after the death of Charlotte Kellogg. Then there are father's letters to Sutliff; the gaiety of Edward Weston's notes (he had 30 cats rivaling Hemingway and Schweitzer); the fury of Merle Armitage's remarks about Ansel Adams - who, by the way has just recovered from open heart surgery here; the direct simplicity of Krishnamurti in this age of Jim Jones; Senator Walcott's sophisticated letter and the excellent Sara Bard Field letter which could be read as preface to THEMES IN MY POEMS . Anyone who wishes to understand Jeffers has only to spend an hour or less reading that book to be relieved of the necessity of perusing endless criticisms, dissertations, scholarly theses and analyses by devoted persons purporting to tell you what they thought Jeffers " thought".

Incidentally, when we first gave our materials to Yale, the Nixon law was in effect prohibiting deductions for income tax purposes. If it is now appropriate I should be glad of a written appraisal of the Jeffers book which must be valuable.

I was a great fan of Mr. Kahn's. Would it please you to know that Mr. Rogers wrote in 1977: " This loss is somewhat assuaged by the outstanding performance of Mr. Kahn's successor, Larry Dowler. He is carrying on in a way that Herman would applaud".

With every good wish,
yours sincerely,

(Mrs. James Dickie)

April, 1979

ADDITIONAL MATERIAL FOR YALE LIBRARY

FOR THE CHARLOTTE KELLOGG AND VERNON KELLOGG COLLECTION

Packet of letters from Vernon Kellogg to Miss Sutliff dated 1891 - 1895
(Stanford to Kansas)

One letter, William Allen White to Charlotte Kellogg

One letter, Hon. Vincent Massey, Governor General of Canada, to C.K.

One letter, Ward Ritchie, report on Charlotte Kellogg's PRELUDE

One letter regarding same from Brown University Library

One letter, American Embassy, Columbo Ceylon regarding C.K.'s PADEREWSKI

One letter, Fraser Drew to Charlotte Kellogg re. LOVING SHEPHERDESS

One letter, W. Koskowski in Alexandria, Egypt, to Charlotte Kellogg

One letter, Kosciusko Foundation regarding death of Charlotte Kellogg

JAMES DICKIE AND JEAN KELLOGG COLLECTION

Official copy : Interview with Jean Kellogg for Herbert Hoover
Oral History Program; original at West Branch, Iowa, and one other
copy at Hoover Institution for War, Revolution and Peace, Stanford, Ca.

Packet of letters from the late Merle Armitage, impressario and
book designer (bringing up our collection of these letters to the
time of Armitage's death) and from Ward Ritchie (West Coast printer)
regarding LOVING SHEPHERDESS .

Packet of letters and poems from Eric Barker, Welsh poet and friend
of Dylan Thomas and Henry Miller and Robinson Jeffers, and who spent
the last years of his life in Big Sur, California.

A few letters from the late Jean Charlot, french painter and friend
of Paul Claudel, and who was associated with the Mexican Renaissance
and the University of Hawaii at Honolulu.

Letters from the distinguished American painter and ceramist,
Henry Varnum Poor.

Packet of letters from the photographers - Edward Weston, Ansel Adams
and Frederick Sommers - (American)

Correspondence re. E. Weston Exhibition at Museum of Modern ART, 1975

Mrs. Jean Kellogg Dickie

ADDITIONAL MATERIALS TO YALE LIBRARY (list continued)

Correspondence with the late Watson Davis, Director of Science Service in Washington D.C. regarding help to certain schools in India.

Letter and postal from Walter Pach

One letter from the American painter Gifford Beale.

One letter from Edward Bruce, founder of the Public Works of Art Project under Franklin Roosevelt.

One letter from the late Senator Frederick Walcott of Connecticut

One letter from Senator Robert La Follette, Jr.

One letter to Jean from Agnes E. Meyer

A few letters from our extensive correspondence with the late Olivia Murray Cutting (Mrs. Bayard Cutting of New York) whose family Jean represented at the unveiling of the bust of Senator Bronson Cutting in Santa Fe, New Mexico.

A packet of letters from Jiddu Krishnamurti

About 30 letters from the late Dr. Frederick Mortimer Clapp, poet and Director of the Frick Museum of New York. The packet includes two Christmas poems, letters from his housekeeper and a snapshot in color of Mr. Clapp at age 89 with his favorite cat " Sweetie Pie"

Jeffers material as follows :

letters from Occidental College and from Lawrence Clark Powell, Remsen Bird and Tyrus Harmsen re. the formation of the Jeffers Recognition Committee at the Dickie home in Carmel Highlands and subsequently.

Copy of an important letter from the poetess Sara Bard Field, wife of poet Erskine Scott Wood , written to J.K. regarding the forthcoming Congressional Library Poetry readings (initiated by Eugene Meyer at the Kellogg home in Washington) and suggesting Robinson Jeffers for the opening reading (Mac Leish , Director) Original of letter given to the Sara Bard Field Collection in the Huntington Library, Pasadena.

*

Limited Edition volume THEMES IN MY POEMS by Robinson Jeffers, a California Book Club edition of the Congressional Library lecture and reading and published in 1956. The volume was presented to Jean Kellogg as a " thank you " on the occasion of the publication in 1956 of the limited edition of THE LOVING SHEPHERDESS published by Armitage, Ritchie and Random House with nine etchings by Jean Kellogg)



Yale University Library,
1603A Yale Station
New Haven, Connecticut 06520

6 June 1979

*I gratefully acknowledge the receipt of the gift mentioned below and extend to you
our sincere thanks.*

Faithfully yours,

Lawrence Dowler

Lawrence Dowler
Associate Librarian
Manuscripts and Archives

For Manuscripts and Archives

Papers of Charlotte and Vernon Kellogg and the Papers of James Dickie
and Jean Kellogg

Correspondence of Vernon Kellogg 1891 - 95, n.d.; correspondence of
and about Charlotte Kellogg, 1943, 1957-61; correspondence of James Dickie
and of Jean Kellogg, 1929 - 78; oral history interview of Jean Kellogg;
and limited edition volume of Themes in My Poems (1956) by Robinson Jeffers.

1 box

To Mrs. Jean Kellogg Dickie
428 Monroe Street
Monterey, California 93924

Yale University Library

New Haven Connecticut 06520



15 June 1979

Mrs. Jean Kellogg Dickie
428 Monroe Street
Monterey, California 93940

Dear Mrs. Dickie:

Please forgive our tardy acknowledgment of your gift and my delay in responding to your informative letter of April 19. You are quite correct about the time taken up by commencement and droves of visiting alumni. This year, however, the problem was compounded by my absence for knee surgery. It was, as they say, minor surgery, but recovery has taken longer than I had expected and I have fallen dreadfully behind in my correspondence.

I've enjoyed browsing through the addition, guided by your excellent commentary, but I have not yet read the Jeffers volume. Like dessert, I'm saving it until last.

The tax "reform" made as a result of Mr. Nixon has not changed. However, you are certainly entitled to claim a deduction for the Jeffers volume and also for the papers of your parents. Its only your own papers that are excluded. Do you wish to have Herman Liebert make the appraisal?

I can't tell you how pleased I am by Mr. Roger's kind remark. I had not seen it before and I am flattered to be included in the same company with Herman Kahn. We all still miss him terribly.

Thank you again for your generous gift and for being so patient.

Sincerely,

A handwritten signature in cursive script that reads "Lawrence Dowler".

Lawrence Dowler
Associate Librarian
Manuscripts and Archives

LD/plw

Yale University Library

New Haven Connecticut 06520



July 2, 1979

Mrs. Jean Kellogg Dickie
428 Monroe Street
Monterey, California 93940

Dear Mrs. Dickie:

Thank you for your kind letter of June 22. I will be happy to arrange for Mr. Liebert to make the appraisal of your recent gift for you. I hope I can get him to come in during the summer when life is somewhat less hectic than it will surely be in the fall.

My impression is that an appraisal must be made in the year in which the donation is made, but I may be wrong. I will ask Mr. Liebert about this when he comes in and let you know what he says.

Yes, I will get some time off this summer. I am going to Martha's Vineyard for two weeks in August. I can hardly wait!

Sincerely,

A handwritten signature in cursive script, reading 'Lawrence Dowler'.

Lawrence Dowler
Associate Librarian
Manuscripts and Archives

LD/gl

Yale University Library

New Haven Connecticut 06520



9 October 1979

Jean Kellogg Dickie
428 Monroe Street
Monterey, California 93940

Dear Mrs. Dickie:

Thank you for your note and clipping with the very good news about Tor House. I have at least a nodding acquaintance with such preservation efforts and know how difficult it is. You are to be congratulated!

I will certainly make it a point to see the fruit of your efforts when next I am in your corner of the world.

Sincerely,

A handwritten signature in cursive script that reads "Mr. Lawrence Dowler".

Lawrence Dowler
Associate Librarian
Manuscripts and Archives

LD/me

YALE UNIVERSITY
STERLING MEMORIAL LIBRARY
MANUSCRIPTS AND ARCHIVES

MANUSCRIPT GROUP NUMBER 626

KELLOGG-DICKIE PAPERS

by

John Espy

NEW HAVEN, CONNECTICUT
October, 1980

VERNON LYMAN KELLOGG (1867-1937)

KELLOGG, Vernon Lyman, zoölogist; b. Emporia, Kan., Dec. 1, 1867; s. Lyman Beecher and Abigail (Homer) K.; A.B., U. of Kan., 1889, M.S., 1892; Cornell, 1891; U. Leipzig, 1893, 97; U. of Paris, 1894; LL.D., U. of Calif., 1919, Brown, 1920; Sc.D., Oberlin, 1922; m. Charlotte Hoffman, Apr. 27, 1903; 1 dau., Charlotte Jean. Asst. and asso. prof. entomology, U. of Kan., 1890-94; prof. entomology and lecturer bionomics, Stanford U., 1894-1920. Mem. Nat. Acad. of Science and various other American and European scientific societies. Officer Legion of Honor (France); Comdr. Order of Crown (Belgium); Comdr. Order of Leopold I (Belgium); Comdr. Order of Polonia Restituta (Poland); gold medal (Poland). Dir., in Brussels, of Am. Com. for Relief in Belgium, 1915-16; asst. to U.S. Food administrator, 1917-19; chief of mission to Poland, special investigator in Russia, and other service in Europe with Am. Relief Administrator, 1918-21; permanent sec. Nat. Research Council, Washington, 1919-31, and chmn. div. of endl. relations, 1919-29, sec. emeritus, 1932. Trustee Rockefeller Foundation (1922-33), Brookings Institution, Gallaudet Coll. (1925-32) and other organizations. Author: *Am. Insects*, 1904; *Animal Studies* (with D. S. Jordan and H. Heath), 1905; *Evolution and Animal Life* (with D. S. Jordan), 1907; *Insect Stories*, 1908; *Scientific Aspects of Luther Burbank's Work* (with D. S. Jordan), 1909; *Economic Zoology and Entomology* (with R. W. Doane), 1915; *Losses of Life in Modern Wars and Race Deterioration* (with G. Bodart), 1916; *Headquarters Nights*, 1917; *The Food Problem* (with A.R. Taylor), 1917; *Fighting Starvation in Belgium*, 1918; *Germany in the War and After*, 1919; *Herbert Hoover—The Man and His Work*, 1920; *Nuova, the New Bee*, 1921; *Human Life as the Biologist Sees It*, 1922; *Mind and Heredity*, 1923; *Evolution*, 1924; *Reading with a Purpose—Biology*, 1925. Died Aug. 8, 1937.

Who Was Who in America, Vol. I, p. 663.

CHARLOTTE (HOFFMAN) KELLOGG (-1960)

KELLOGG, Charletta Hoffman (Mrs. Vernon Kellogg); d. Mrs. Regula Hoffman; Ph.B., U. of Calif., 1900; m. Prof. Vernon Kellogg, Apr. 27, 1903; 1 dau., Charlotte Jean. Head dept. English, Miss Head's Sch., Berkeley, Calif., 1903-07. Worked in occupied Belgium, 1918, as mem. of Comm. for Relief in Belgium, and in Belgium and France, 1918-19; speaker for U.S. Food Adminstr., 1917-18; Mem. Am. Assn. U. Women, Poetry Soc. Am., Nat. League Social Sciences; mem. Belgian-Am. Ednl. Federation; mem. Kosciusko Found., Gamma Phi Beta. Decorated: Chevalier de l'Ordre de la Couronne, Médaille de la Reine Elizabeth, Médaille Commémorative du Comité National (Belgium); Reconnaissance Française (France); Polonia Restituta (Poland). --Author: Women of Belgium, 1917; Bobbins of Belgium, 1920; Mercier, the Fighting Cardinal, 1920; Jadwiga--Queen of Poland, 1938; The Girl Who Ruled a Kingdom, 1938; Pacific Light (poems), 1939. Contbr. prose and poetry to mags. Translator: Pierre Curie (from Ms. of Marie Curie), 1923. Home: Route 1, Carmel, Calif.

Who's Who in America, 1950-1951, p. 1456.

KELLOGG-DICKIE PAPERS

4'6" (9 boxes)

Dates: 1891-1976

Box
No.

1	General correspondence	1917-1976, n.d.
	Select correspondence	1891-1975
	A-H	
2	J-Z	
	Paderewski Testimonial Fund	
	Correspondence, with some printed matter, printed memorabilia, and photographs	1926-1960, n.d.
	Correspondence with Ignace Jan Paderewski (xeroxes)	1935-1941, n.d.
	Correspondence with Zygmunt J. Steczkowski (with photographs)	1949-1955, n.d.
	Reports, notes	1940-1948, 1952, n.d.
3	Printed matter	1932-1960, n.d.
	Clippings	1925, 1932-1941, n.d.
	Memorabilia	n.d.
	Marie Curie	
	Correspondence (mostly xeroxes)	1921-1954, n.d.
	Writings, printed matter	1921-1935, 1957, n.d.
	Writings	
	Charlotte Kellogg	1909-1959, n.d.
	Vernon Kellogg	1902-1932, n.d.
	James Dickie	1961
	Jean Kellogg Dickie	1967
	Eugene Kusielewicz	1956-1957
	Notes	n.d.
	Typescripts and printed matter about the Kelloggs	1919-1937, n.d.
	Photographs and postcards	
	Belgium	1915-1921, n.d.
4	Poland, and Paderewski	1921-1945, n.d.
	Family and miscellaneous	1909-1932, n.d.

KELLOGG-DICKIE PAPERS

Box
No.

Photographs and postcards (cont'd)

- | | | |
|-----|---|------------------|
| 4-5 | Framed, autographed photographs of Emile de Cartier de Marchienne; Herbert Hoover; Jean Adrien Antoine Jules Jusserand; Désiré-Joseph, Cardinal Mercier; and William Allen White and Theodore Roosevelt | 1912, 1922, n.d. |
|-----|---|------------------|

Memorabilia

- | | | |
|---|--|-----------------|
| 5 | Printed memorabilia re: Robinson Jeffers | 1956-1973 |
| 6 | Miscellaneous printed memorabilia | 1914-1956, n.d. |
| | Passports, etc. | 1918-1935 |
| | Awards, certificates, etc. | 1918-1959, n.d. |
| | Banner from Les Amis des Belges | 1915 |
| 7 | Medals | 1915-1918, n.d. |

Books

- | | | |
|-----|---|---------------|
| 8 | Books by Charlotte, Lyman B., and (by and about) Vernon Kellogg | ca. 1901-1956 |
| 8-9 | Books by and about Marie Curie, Dante, Frederick Funston, Herbert Hoover, Robinson Jeffers, Una Jeffers, Pawel Mayewski, John Muir, and William Allen White; some inscribed | 1901-1958 |

KELLOGG - DICKIE PAPERS

1981 Oct Add

1884-1980

Ms. Gr. No. 626

Received from: Jean Kellogg Dickie, 1981 Oct 8
1 archive box

Box
No.

1 Vernon Kellogg

Writings

"Three Hundred Miles on the Colorado River", introduction by Kellogg	1902 Mar
"The National Research Council"	1923
"Statement of Activities of the National Research Council for the Year, July 1, 1922-June 30, 1923"	1923
Ornithological notebook	1884

Printed material

<u>Abraham Lincoln</u> by Brand Whitlock	1909
<u>Hugh Gibson</u> , edited by Perrin C. Galpin	1956
<u>The Martial Adventures of Henry and Me</u> , by William Allen White	1918
<u>The Challenge to Liberty</u> , by Herbert Hoover	1934
<u>The Autobiography of William Allen White</u>	1946
<u>From Boyhood to Manhood: Father</u> , by Spencer Kellogg	1914

Box
No.

1 Charlotte Kellogg

Letters to Charlotte Kellogg

1938, 1942, 1958

Jean Kellogg

Correspondence

Letters to Jean Kellogg

1941, 1960

Letters to Jean Kellogg from Douglass
Howell

1950-57

Letters to Jean Kellogg Dickie re: Prelude

1960-61

Letters to Jean Kellogg Dickie from Ward
Ritchie re: Prelude

1960-61, n.d.

Printed material re: Robinson Jeffers

1974, 1980

428 Monroe Street
Monterey
California, 93940

September 24, 1981

Mr. Lawrence Dowler
Associate Librarian
Manuscripts and Archives
Yale University Library
New Haven, Connecticut 06520

Dear Mr. Dowler:

It is almost two years, now, since we have exchanged a word. You did mention that I might want to send a few things to add to the collection as the opportunity arose.

Therefore, I am sending on a small box of additional material--listed on the accompanying sheet. Only the letters are not all listed, and if you can spare a few minutes from your busy schedule to deposit these in their appropriate places, I should be most grateful. You said you were going to provide new space for the collections. I wonder if that has been done.

It is hard to believe I have turned 71! Instead of the MS. you saw, I now have editorial help on a series of shorter pieces which I hope to complete in a couple of years. There are certain books listed in my will that are destined for Yale, including the complete H.H. memoirs, all inscribed in a most interesting manner, seven in all, and some of the less well-known things directed to children. I was pleased to see that father was one of ~~the~~ five Kelloggs mentioned in the New Columbia Encyclopedia.

The two W.A. White items in the box are to be added to the extensive White section in father's collection.

I hope you are well, and will still be at Yale if I can make one more visit to New Haven in the next year or two.

Cordially,

J.K.D.

copy

LIST OF ITEMS TO BE ADDED TO THE VERNON AND CHARLOTTE COLLECTION
AND TO THE JEAN KELLOGG AND JAMES DICKIE COLLECTION.

FOR THE VERNON KELLOGG SECTION:

- 1 Vernon Kellogg's youthful ornithological notebook. Upon these notes rests ~~the rest of~~ that scientist's remarkable career. The notes were made walking through Kansas fields.
- 2 A unique little pamphlet on the Colorado; introduction by V.K.
- 3 The Brand Whitlock Lincoln, inscribed to V.K. Whitlock was U.S. ambassador to Belgium at the outbreak of World War I.
- 4 The National Research Council, statements by Vernon Kellogg
- 5 and 6 The Autobiography of William Allen White, (First Printing) 1946
The Martial Adventures of Henry and Me 1st ed. illustrated 1918
- 7 Hugh Gibson, #217 Limited Edition.
- 8 The Challenge to Liberty, Herbert Hoover, inscribed to Vernon Kellogg
- 9 A leather bound autobiography of another Kellogg, interesting historical

FOR THE CHARLOTTE KELLOGG COLLECTION:

Letters, including Hoover, Cappon, Mrs. Francis Biddle and others.

For the JEAN KELLOGG COLLECTION

- 1 Group of letters referring to the publication of PRELUDE, (Ward Ritchie)
- 2 Letters from Douglass Howell, distinguished American paper-maker.
- 3 Three items of Jeffersiana, including a new "Keepsake" with reproduction of photograph loaned by J.K.D. Lawton Kennedy, distinguished San Francisco printer, died after completing this, his last production.

Yale University Library

New Haven Connecticut 06520



September 30, 1981

Mrs. Jean Kellogg Dickie
428 Monroe Street
Monterey
California 93940

Dear Mrs. Dickie:

I have your letter of September 24 with the very welcome news of an addition to your collection. As always, we are glad to have it and I shall see to it that it gets put in the right place.

I do hope you will visit Yale. When you do, look for me in the Beinecke Library, where I am currently serving as Acting Director. As a matter of fact, I am doing double duty, a penalty for my sins, no doubt.

Thank you again for your gift and your continued interest in the Yale Library.

Sincerely,

A handwritten signature in blue ink, which appears to read "Lawrence Dowler".

Lawrence Dowler
Associate Librarian
Manuscripts and Archives

LD/gmp

HERMAN W. LIEBERT
282 YORK STREET
NEW HAVEN, CONN. 06511
(203) 776-5472

18 January 1982

Mrs. Jean Kellogg Dickie
428 Monroe Street, No. 2
Monterey, Calif. 93940

Dear Mrs. Dickie:

At your request I have examined the collection of books and manuscripts added by your gift on 2 December 1981 to the Kellogg-Dickie Papers in the Yale University Library. These are described in the attached one page initialled by me.

I find that the fair market value of this collection as of the date of gift was Five Hundred Twenty-five dollars (\$525.)

A summary of my qualifications as an appraiser of such material is enclosed.

Also enclosed is a bill for my services.

Sincerely yours,

Herman W. Liebert

SUBSCRIBED AND SWORN TO BEFORE ME THIS

22ND DAY OF JANUARY 1982

NEW HAVEN COUNTY

STATE OF CONNECTICUT

Mary Joan Fitzgerald

Mary Joan Fitzgerald

My Commission Expires March 31, 1982

Gift of Mrs. Jean Kellogg Dickie to the Yale University Library

The present gift is an addition to the papers of the Kellogg and Dickie family previously given to the Yale University Library. It includes manuscript and printed material by Vernon L. Kellogg; letters to his wife, Charlotte Kellogg; letters to their daughter, Jean Kellogg (Mrs. James) Dickie; printed material relating to Robinson Jeffers; and books and pamphlets, some of them presentation copies from the authors, as follows:

1. Kellogg, Vernon L. Manuscript (pencil) ornithological journal of bird sightings, oblong notebook, 5.5 by 3.5 inches, Emporia, Kansas, 2 March to 22 July 1884. \$100.
2. Kellogg, Charlotte (Mrs. Vernon L.). Four autograph or typed letters signed, six pages quarto and octavo, various places, 1938-1958, including typed letter signed, one page quarto, N. Y., 28 November 1942, from Herbert Hoover, expressing affectionate regrets about her illness, all to Mrs. Kellogg. 125.
3. Dickie, Jean Kellogg (Mrs. James). Twenty-eight typed or autograph letters, thirty-one pages quarto or octavo, various places, 1941-1961, including letters from Agnes Meyer (2); Douglas Howell, papermaker, on his own paper, (9); Ward Ritchie, publisher, about publication of her mother's poem Prelude (10); letters of thanks for copies of Prelude, including Millicent Bingham, Robert and Mildred Bliss, Nicholas Roosevelt; Merle Armitage about Robinson Jeffers' death, all to Mrs. Dickie. 140.
4. Twelve books and pamphlets, as follows:
 - Hoover, Herbert. The Challenge to Liberty, octavo, cloth, N.Y., 1934, with author's inscription to V. L. Kellogg, "to my oldest friend."
 - Jeffers, Robinson. Three printed pieces about, 1974-1980.
 - Kellogg, Spencer. From Boyhood to Manhood, octavo, full morocco, privately printed, Buffalo, N.Y., presentation inscription from author.
 - Kellogg, V. L. Two circulars by him about the National Resources Council, 1923.
 - Price, W. W. 300 Miles on the Colorado River, n. p., 1902, with introduction by V. L. Kellogg. Chapbook.
 - White, Wm. Allen. The Martial Adventures of Henry and Me, octavo, N.Y., 1918.
 - White, W. A. Autobiography, octavo, N.Y., 1946, with much about V. L. Kellogg.
 - Salpir, P. C., ed. Hugh Gibson (letters and anecdotes), octavo, N.Y., Spiral Press, 1936, limited ed. of 1000 copies.
 - Whitlock, Brand. Abraham Lincoln, 12mo., Boston, 1909, with presentation inscription to V. L. Kellogg.

160.

525.

hwl

HERMAN W. LIEBERT
282 YORK STREET
NEW HAVEN, CONN. 06511
(203) 776-5472

To Whom It May Concern:

Following is a summary of my qualifications as an appraiser of rare books and manuscripts.

I have been a private collector of books and manuscripts since 1925. Items from my collection have been exhibited at the Pierpont Morgan, John Carter Brown, Bryn Mawr College, Grolier Club, and Yale University Libraries, among others.

My first professional connection with rare books was as an employee of the antiquarian bookselling firm of C. A. Stonehill, Inc., in New Haven, tending the shop evenings while an undergraduate at Yale. Beginning in 1947 I was employed at the Yale University Library as research assistant (1947-51); assistant to the Librarian (1951-58); curator, Rare Book Room (1958-63); and Librarian, Beinecke Rare Book & Manuscript Library (1963-72). I am now Librarian Emeritus.

I have previously held the following posts: president, Bibliographical Society of America; Feldman lecturer in bibliography, University of Texas; lecturer, W. A. Clark Library, Los Angeles; lecturer in English (rare books and manuscripts), Yale University; trustee, New Haven Public Library; member, New Haven Board of Education.

I am presently: chairman, editorial committee, Yale Edition of the Works of Samuel Johnson; member, editorial committee, Yale Edition of the Private Papers of James Boswell; member, advisory committee, Yale Edition of the Correspondence of Horace Walpole; member, editorial committee, Yale Judaica Series; member, advisory committee, Bibliography of American Literature; trustee, Watkinson Library, Hartford; trustee, Dr. Johnson's House, London.

My memberships include: Grolier Club of New York (former president); The Johnsonians (founder member); Connecticut Academy of Arts and Sciences (council); Connecticut Library Association; Elizabethan Club (board of governors); Johnson Societies of London and Lichfield; Century Association; Rowfant Club, Cleveland (honorary member).

I have published articles in the following journals, among others: The Colophon; The Journal of English & Germanic Philology; Philological Quarterly; Harvard Library Bulletin; Library Chronicle, University of Texas; Princeton University Library Chronicle; Papers of the Bibliographical Society of America; Library Journal; Antiquarian Bookman; Gazette of the Grolier Club; Wilson Library Bulletin; Yale University Library Gazette.

For further references, see the current edition of Who's Who in America.

Herman W. Liebert

HERMAN W. LIEBERT
282 YORK STREET
NEW HAVEN, CONN. 06511
(203) 776-5472

18 January 1982

Mrs. J. K. Dickie
428 Monroe Street, No. 2
Monterey, Calif. 93940

For professional services in pre-
paring an appraisal of your gift
to the Yale University Library..... \$25.

A receipt will be supplied if
a copy of this bill is returned
with payment.

*I have paid this bill - receipt not yet
received, but I was informed by
telephone from New Haven that the
fee (\$25.00) is tax deductible.*

J.K.D.

428 Monroe Street
Monterey
California 93940

November 14, 1982

Mr. Rutherford David Rogers
University Librarian
Yale University Library
New Haven, Connecticut 06520

Dear Mr. Rogers,

Although I have not corresponded with you for some time, I have remained in touch with Mr. Dowler--who tells me that he is now at the Beinecke Library. In 1979, and again last year, I added, through Mr. Dowler's good offices, a number of volumes and letters to the Vernon and Charlotte Kellogg Collection, and to the Jean Kellogg Dickie and James Dickie files.

I remember that you once offered me assistance if I should need an item of information and were unable to return to New Haven. So, I am writing to ask if one of your assistants could possibly locate the packet of letters from the late Dr. Frederick Mortimer Clapp in the Jean Kellogg Dickie Collection and send me a notation of the two items referred to on the ~~attached sheet~~. In my zeal to preserve the letters I failed to copy certain items to keep here.

I must tell you that I sent ~~you~~ Mr. Dowler an early and unfortunate version of an Ms. intended to be a biography of my parents. He kindly showed it around and the negative verdict was soon echoed by other discerning friends. With some help and good advice I have a new format which appears to have a chance to see the light. A series of reminiscences of some interest look from a fresh angle at personalities associated with my parents and myself. In any case, the two items mentioned here are present blanks in my sketch of Dr. Clapp.

Speaking of the Clapps, Mrs. Russell Matthias (Blanche) who has given her Clapp correspondence to Yale, has been ill here in San Francisco. You know, she is the same age as her friend Georgia O'Keeffe. Also, in Carmel, Donnan Jeffers, the poet's son, has died after giving so much time and energy to the Tor House Foundation. It is a great success -- almost a cult.

as Lawrence Powell pointed out recently, when he came up here from Arizona.

I was glad to hear that you still direct the affairs of Yale's great Library, and hope my request and a too-long note will not be a burden to you.

With sincere good wishes,

J. H. D.

Please give my best regards to Mr. Dowler when you see him.

Request for information from the file of Jean Kellogg Dickie
in the Yale Library-

Information will be found in a packet of letters from

Dr. Frederick Mortimer Clapp

- 1 If the letters are arranged more or less chronologically, as I think they are--the name of Dr. Clapp's housekeeper will appear on one or two (or even three) of the last letters. This lady took care of Dr. Clapp in the months immediately preceeding his death, and was in touch with Jean Kellogg Dickie. (I should like to have her correct name, since there is reference to her in ~~my~~ MS.) She has signed at least one of the letters *and date.*
- 2 Somewhere in the same packet of letters there is either a typewritten version of--or a transcript in Charlotte Kellogg's hand--of a paragraph written by Dr. Clapp as a critique of Jean Kellogg's etchings for a limited edition of "The Loving Shepherdess" by Robinson Jeffers, issued in 1956. (I asked to have the Clapp material put in the Jean Kellogg file, but if it is not there, look under Charlotte Kellogg.) It would be of real assistance if this paragraph could be copied and sent to Jean Kellogg Dickie in Monterey. (I should like to include this critique in my MS.)

Yale University Library

New Haven Connecticut 06520



November 30, 1982

Mrs. James Dickie
428 Monroe Street
Monterey, CA 93940

Dear Mrs. Dickie: .

Mr. Rogers has referred your letter to Manuscripts and Archives for reply, since the papers which you donated to the Yale University Library are housed in Manuscripts and Archives.

I should explain that Mr. Lawrence Dowler, who was Acting Director of the Beinecke Rare Book and Manuscript Library from August 1980 to June 1982, as well as Associate Librarian for Manuscripts and Archives, accepted a position as Associate Librarian in the Harvard Library effective November 1. Although we shall miss Larry very much, it represents an excellent and challenging opportunity which he could not pass by, and we wish him the very best.

I am enclosing xerox copies of what appears to be the material most relevant to your work. Please let me know if we can be of further assistance.

Mr. Rogers sends his regards.

Sincerely,

Katharine D. Morton
Head Librarian
Manuscripts and Archives

KDM/gmp

Enclosures

*Answered - 12/9/82
J.K.D.*

copy
428 Monroe Street, #2
Monterey, CA 93940

June 22, 1985

Mrs. Katharine D. Morton
Head Librarian, Manuscripts and Archives
Yale University Library
New Haven, Connecticut 06520

Dear Mrs. Morton,

On November 30, 1982, you kindly wrote me a letter explaining that Mr. Lawrence Dowler had left Yale to take a position in the Harvard Library, and that you were now in charge of Manuscripts and Archives at Yale.

May I call to your attention the fact that in the summer of 1970 I established the Vernon Kellogg and Charlotte Kellogg Collections at Yale Library, and, later, the Jean Kellogg and James Dickie Collection there. Letters, manuscripts, memorabilia, photographs and valuable books dating from World War I to the present make up these Collections. At first the gifts were accepted by the late Herman Kahn, then later by Mr. Dowler. Among the letters, those from Ignace Jan Paderewski were especially appreciated.

In April of '79, Mr. Dowler wrote that work "on a more permanent arrangement and catalog of the Kellogg and Dickie files" had begun, and he asked if I had further additions in mind. I sent on a rare Jeffers volume and the Merle Armitage letters.

Attached to this letter is a listing of correspondence that I am sending under separate cover. I should be most grateful for your assistance in placing the material where it belongs, and for any comments you might give me on the status of the Collections. I am busy trying to put our affairs in order here!

Sincerely, and with thanks,

J.K.D.,

Jean Kellogg Dickie

P.S. A scholar and friend, Dr. Robert Brophy of California State University at Long Beach may visit Yale this summer, and might ask to see our Collections. I have given him a note to Mr. Rogers. I would appreciate any courtesy that you might extend to him.

copy For Jean Kellogg & James Dickie Collection
Sent - June '85

LIST OF CORRESPONDENCE

- 1 Letter to Mrs. James Dickie (Jean Kellogg) from MORRIS GRAVES
Woodtown Manor, Rathfarnham, Co. Dublin, Ireland.
- 2 Letter to Mrs. James Dickie from MORRIS GRAVES, London 9/7/64
- 3 Letter to Miss Kellogg from KARL SCHRAG, August 25, 1954
- 4 Letter to Jean Kellogg from E. BAYLEY WILLIS of UNESCO 5/29/57
(friend of Morris Graves)
- 5 Letter to Jean Kellogg from ZOMAH CHARLOT (wife of artist Jean Charlot)
Honolulu, Hawaii, 1958
- 6 Letter to Jean Kellogg from ZOMAH CHARLOT, Honolulu 2/9/59
- 7 Letter to Miss Kellogg from RICO LEBRUN Santa Barbara, 8/12/41
- 8 Letter to Jean Kellogg Dickie from (sculptor) GORDON NEWELL
and draft of Kellogg appraisal of the work of GORDON NEWELL
*proposed for a biography of NEWELL by LAWRENCE POWELL AND WARD RITCHIE 1965
(NEWELL created the Capitol Reflecting Pool, Washington D.C.)
- 9 Letter to Jean and James Dickie from GORDON NEWELL, 1965
- 10 Letter to Miss Kellogg from BENJAMIN ROWLAND of Harvard
a propos " " 's visit to India
- 11 Card to Mademoiselle Kellogg from French painter ANDRE DE SEGONZAC
- 12 Letter to Miss Kellogg from French painter FERNAND LEGER
28 Octobre 1942
- 13 Letter to Miss Kellogg from Madame Lignot Roux, LEGER'S
companion, regarding her book on a little known French 22 Avril, '42
adventurer in early California. (Miss Kellogg attended
LEGER'S classes at Mills College and in Carmel, California.)
- 14 Letter to Jean Kellogg from LEO KATZ 1955
- 15 Letter to Jean Kellogg from LEO KATZ 1960
- 16 A group of letters from MINNA CITRON - useful to any future
biographer of America's greatest contemporary printmaker.
- 17 Letters from LESLEY FROST BALLANTINE
To Jean: Jan. 1962; to Jean and Jim, Jan. '62; to Jean, June '63;
Dec. 1963; December, 1965. Printed sheet of info.

copy
LIST OF CORRESPONDENCE (continued)

- 18 Group of letters from Hon. Robert Woods Bliss and Mildred Bliss
 Telegram to Mrs. Vernon Kellogg 1958
 Telegram to Mrs. James Dickie 1966
 Letter to Charlotte Kellogg re. the death of Vernon Kellogg 9/37
 Letter to Jean from Robert Bliss Jan. '59 Santa Barbara
 " " " " " May '61
 Letters from Dumbarton Oaks and Georgetown Washington D.C.
 1944, 1947, 1951, 1960; and from Executor of Mrs. R.W. Bliss
- 19 Group of letters to Jean from Dr. Bruno Adriani, collector
 and art critic and Minister of Art and Culture in Germany
 in the period preceeding the Hitler take-over.
 The letters cover a period from 1949 through 1968
- 20 Letter from University of Arizona to Mrs. Jean Kellogg Dickie
 August 28, 1961
- 21 Two letters from Raymond Henle Director, Herbert Hoover
 Oral History Program, to Mrs. James Dickie; Nov. 9, 1967
 and February 29, 1968
- 22 Letter from Ethel Mary Crocker de Limur to Jean, 1/11/1961
- 23 Letter to Jean from Baron Robert Silvercruys, Belgian
 Ambassador to the United States; January 2, 1961
- 24 Letter to Mrs. James Dickie from Mrs. Virginia Rust,
 Curator of Manuscripts, The Huntington Library, San Marino, CA
- 25 Letter to Jean from Harold Moulton of The Brookings Institution,
 January 7, 1960; Charles Town, west Virginia

CORRESPONDENCE FOR THE CHARLOTTE KELLOGG COLLECTION*

- Three pages to Charlotte from Anne Hard, journalist;
 New Canaan, Connecticut 25.9.56.
 Letter to Mrs. Kellogg from Van Wyck Brooks, Carmel CA. 1944
- 26 Letter from Watson Davis to Charlotte -Science Service 1/28/57
- 2 Lettersto Charlotte from Katherine Chapin(Mrs. Francis Biddle)1956
- 2 Letters from Halina (Mrs. Artur Rodzinski); one letter to
 Mrs. Kellogg, April 26, 1960; and one to Jean, February 3, 1961

Yale University Library

New Haven Connecticut 06520



June 28, 1985

Jean Kellogg Dickie
428 Monroe Street, #2
Monterey, CA 93940

Dear Mrs. Dickie:

In Katharine Morton's absence I am acknowledging your letter of 22 June and the receipt of a package containing additional materials for the Kellogg-Dickie Papers. A formal acknowledgment will be sent in the future.

The Kellogg-Dickie Papers have been processed and a finding aid produced. A copy of the finding aid accompanies this letter. Additionally a description of the papers, including subject access, has been entered in the Research Libraries Information Network (RLIN) data base for Archives and Manuscripts material. The use of RLIN has greatly expanded access to the nation's archival and manuscript resources.

Your list of the additional material will be useful to the staff when they work on the correspondence.

Sincerely,

A handwritten signature in blue ink, which appears to read 'Mary C. LaFogg'.

Mary C. LaFogg (Mrs.)
Archivist for Administrative Services
Manuscripts and Archives

MCL/gmp

Copy

428 Monroe Street, #2
Monterey, CA 93940

July 10, 1985

Mrs. Mary C. LaFogg
Archivist for Administrative Services
Manuscripts and Archives
Yale University Library
New Haven
Connecticut 06520

Dear Mrs. LaFogg,

Thank you very much for your letter of June 28, written in the absence of Katharine Morton. I was glad to hear of safe arrival of my packet of letters. I also wish to thank you for the listing of the Kellogg-Dickie papers which was the first such listing that I ever received since the Kellogg Collection was founded in about 1970 or before.

I note one description with which I should like to take exception. To reinforce my own memory, I looked up a letter from Herman Kahn which I will quote presently. Mr. John Espy states that the Ignace Jan Paderewski letters are xeroxes. I am sure that they are the originals, and quote Mr. Kahn:

October 6, 1970

" This is to let you know that we have received the package containing the extremely interesting and valuable letters of Ignace Paderewski and the autographed photograph of Queen Elizabeth of Belgium, as well as the interesting letter from Hilaire Belloc..... "

I am quite aware that the Curie letters were xeroxes, since I had sold those letters, but I hope the matter of the Paderewski listing can be changed. Letters to Jean Kellogg from Merle Armitage were not mentioned.

Aside from these matters, I was grateful to know that some sort of listing had finally been made.

Sincerely,

Jean Kellogg Dickie

1949
1950
55
57
58
58
1968 60
60



Yale University Library,
1603A Yale Station
New Haven, Connecticut 06520

August 12, 1985

*I gratefully acknowledge the receipt of the gift mentioned below and extend to you
our sincere thanks.*

Faithfully yours,

Katharine D. Morton
Head Librarian
Manuscripts and Archives

For Manuscripts and Archives

Kellogg-Dickie Papers

Additional family papers including letters to Charlotte Kellogg,
1937-1960, and letters to James and Jean Kellogg Dickie, 1941-1968.

1 folder

To Mrs. Jean Kellogg Dickie
428 Monroe Street, #2
Monterey, CA 93940

Yale University Library
New Haven Connecticut 06520-7429



December 12, 1990

Professor Robert J. Brophy
11791 Paseo Bonita
Los Alamitos, CA 90720

Dear Professor Brophy:

I am writing in response to your letter of November 19, 1990, concerning letters of Robinson and Una Jeffers held by this department. In searching our finding aids I could only locate letters of them in the Kellogg-Dickie Papers. These are the papers that you saw during your 1985 visit. I am enclosing a brief bibliographic description of this collection. Please note that the manuscript group number is 626, not 646.

Since your visit nothing has been added to folder 28 in box 2. I also checked the one box addition to the papers that arrived in June 1985 but probably was not available to you during your visit. In this box I found no additional Jeffers correspondence. It, therefore, seems that you have all the Jeffers correspondence that we can locate in our holdings.

Your letter mentions that you may be publishing the Jeffers letters from the Kellogg-Dickie Papers. In case you did not receive one during your previous visit, I am enclosing an application for authorization to publish form. You should submit this form to us when you can identify what materials you will be publishing and in what publication. I am also sending a copy of your letter to Ms. Patricia Willis, curator of the Yale Collection of American Literature at the Beinecke Rare Book and Manuscript Library.

If you have any additional questions, please write or telephone the reference archivist at 203/432-1744, Monday through Friday, 8:30 A.M. to 4:45 P.M.

Sincerely,

A handwritten signature in cursive script that reads "Diane E. Kaplan".

Diane E. Kaplan
Archivist
Manuscripts and Archives

DEK/elb

Enclosures 2

cc: Patricia Willis

PROD Archival LON CTYV84-A888
FIN PN JEFFERS ALS LI CTYV - 1 record in AMC

Search

CTYV-REF

+
Kellogg, Vernon Lyman, 1867-1937.
Kellogg-Dickie papers, 1884-1976 (inclusive)
5.5 linear ft. (11 boxes)

Vernon L. Kellogg: professor of entomology, University of Kansas, 1890-1894; professor at Stanford University, 1894-1920; director of American Committee for Relief in Belgium, 1915-1916; assistant U.S. Food Administrator, 1917-1919; chief of mission to Poland, Russia; other services in Europe with American Relief Administrator, 1918-1921; secretary, National Research Council, 1919-1931; author.

PROD Archival LON CTYV84-A888
Record 1 of 1

Search

CTYV-REF

+
Summary: The papers document the lives of Vernon Lyman Kellogg, a zoologist, and his wife, Charlotte Hoffman Kellogg, a writer, both of whom were active in American relief efforts in Europe during and after World War I. Much of the correspondence relates to these war efforts and to research in connection with Charlotte Kellogg's books on Belgium and Poland. Major correspondents are Herbert Hoover, John Muir, Ignace Paderewski, Z. J. Steczkowski, William Allen White and Elisabeth, queen of Belgium. Also in the papers are awards and newspaper clippings in connection with honors bestowed on the Kelloggs by Belgium and Poland for their relief work. Research materials, writings, and printed matter document the publication of both principals. Additional correspondence and writings by their daughter, Jean Kellogg Dickie and her husband, James Dickie, are also in the papers. In the Dickie correspondence are letters from Ansel Adams, Merle Armitage, Eric Barker, Frederick M. Clapp, Henry Varnum Poor and Edward Weston.

Gift of Jean Kellogg Dickie, 1970-1985.

Indexes: Unpublished finding aid in repository.

Cite as: Kellogg-Dickie Papers. Manuscripts and Archives, Yale University Library.

Location: Manuscripts and Archives, Yale University Library, Box 1603A Yale Station, New Haven, CT 06520.

PROD Archival LON CTYV84-A888
Record 1 of 1

Search

CTYV-REF

1. Jeffers, Robinson, 1887-1962. 2. Adams, Ansel, 1902- 3. Armitage, Merle, 1893-1975. 4. Barker, Eric, 1905-1973. 5. Charlot, Jean, 1898- 6. Clapp, Frederick Mortimer, 1879- 7. Dickie, James. 8. Dickie, Jean Kellogg. 9. Elisabeth, consort of Albert I, King of the Belgians, 1876-1965. 10. Hoover, Herbert, 1874-1964. 11. Kellogg, Charlotte Hoffman. 12. Massey, Vincent, 1887-13. Meyer, Agnes Elizabeth Ernst, 1887-1970. 14. Muir, John, 1838-1914. 15. Paderewski, Ignace Jan, 1860-1941. 16. Poor, Henry Varnum, 1812-1905. 17. Sommers, Frederick. 18. Steczkowski, Zygmunt J. 19. Weston, Edward, 1886-1958. 20. White, William Allen, 1868-1944. 21. Kellogg, Vernon Lyman, 1867-1937. 22. World War, 1914-1918--Civilian relief. 23. Women authors, American. 24. Belgium--History--Albert I, 1909-1934. 25. Poland--History--German Occupation, 1914-1918. 26. Authors. 27. Zoologists.

29 Dec 90

Dear Mrs Dickie (Jean)

I thought you'd like to see this. It seems as though they are well organized and that there are no more Jeffers materials that I haven't seen. Your mother either received little, kept little, or otherwise disposed of Jeffersiana.

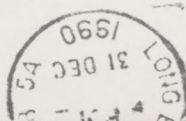
Hope all goes well there. I must begin teaching the day after New Years after 6 months sabbatical.

Best wishes
Bob Brophy

Robert J. Brophy
11791 Paseo Bonita
Los Alamitos CA 90720



Mrs JOAN DICKIE
428 Monroe ST #2
Monterey, CA 93940



Yale U. Library
3/18/91 4⁴⁵ pm

Dearest Jean,

I've just looked through your box and will return in the morning to examine not just the folder on Eric but all of the papers. I'm full of tears at the moment. Happy to find your lovingly kept records of a life lived with care and integrity (not just Eric - all of your contacts have touched me deeply. I feel I have been privileged to know you and your kindness, Jean. That Eric had a true and lasting friend and fellow visionary on the path of the heart in you. So many thanks and such deep appreciation, I send

With love

PS. I borrowed this Michael
paper & pencil on the spur of the moment, not
elegant, but functional!



YALE UNIVERSITY

Jean Kellogg Dickie
428 Monroe Street
Apartment #2
Monterey, California 93940

The President and Fellows of Yale University

acknowledge with gratitude the gift to

YALE UNIVERSITY

from

Jean Kellogg Dickie

of

\$50.00

This evidence of interest and support

is deeply appreciated.

Terry M. Holcombe
Vice President
Development and Alumni Affairs

P.O. Box 2038
New Haven, CT 06521
January 7, 1992

This receipt is for your tax records. Please call the Gift Accounting Office (203 432-5498) and refer to gift memorandum #005813 if you have any questions regarding your gift.
Date of gift: on or before December 31, 1991 (delayed processing owing to year-end backlog of gift receipts).

Gift of Mrs. Jean Kellogg Dickie to the Yale University Library

The present gift is an addition to the papers of the Kellogg and Dickie family previously given to the Yale University Library. It includes manuscript and printed material by Vernon L. Kellogg; letters to his wife, Charlotte Kellogg; letters to their daughter, Jean Kellogg (Mrs. James) Dickie; printed material relating to Robinson Jeffers; and books and pamphlets, some of them presentation copies from the authors, as follows:

1. Kellogg, Vernon L. Manuscript (pencil) ornithological journal of bird sightings, oblong notebook, 5.5 by 3.5 inches, Emporia, Kansas, 2 March to 22 July 1884. \$100.
2. Kellogg, Charlotte (Mrs. Vernon L.). Four autograph or typed letters signed, six pages quarto and octavo, various places, 1938-1958, including typed letter signed, one page quarto, N. Y., 28 November 1942, from Herbert Hoover, expressing affectionate regrets about her illness, all to Mrs. Kellogg. 125.
3. Dickie, Jean Kellogg (Mrs. James). Twenty-eight typed or autograph letters, thirty-one pages quarto or octavo, various places, 1941-1961, including letters from Agnes Meyer (2); Douglas Howell, papermaker, on his own paper, (9); Ward Ritchie, publisher, about publication of her mother's poem Prelude (10); letters of thanks for copies of Prelude, including Millicent Bingham, Robert and Mildred Bliss, Nicholas Roosevelt; Merle Armitage about Robinson Jeffers' death, all to Mrs. Dickie. 140.
4. Twelve books and pamphlets, as follows:
 - Hoover, Herbert. The Challenge to Liberty, octavo, cloth, N.Y., 1934, with author's inscription to V. L. Kellogg, "to my oldest friend."
 - Jeffers, Robinson. Three printed pieces about, 1974-1980.
 - Kellogg, Spencer. From Boyhood to Manhood, octavo, full morocco, privately printed, Buffalo, N.Y., presentation inscription from author.
 - Kellogg, V. L. Two circulars by him about the National Resources Council, 1923.
 - Price, W. W. 300 Miles on the Colorado River, n. p., 1902, with introduction by V. L. Kellogg. Chapbook.
 - White, Wm. Allen. The Martial Adventures of Henry and Me, octavo, N.Y., 1918.
 - White, W. A. Autobiography, octavo, N.Y., 1946, with much about V. L. Kellogg.
 - Salpir, P. C., ed. Hugh Gibson (letters and anecdotes), octavo, N.Y., Spiral Press, 1936, limited ed. of 1000 copies.
 - Whitlock, Brand. Abraham Lincoln, 12mo., Boston, 1909, with presentation inscription to V. L. Kellogg.

160.

525.

hul